Peppermint

From the heart | Teela Reid on the Voice to Parliament | Three sewing patterns
Courageous creativity | Model citizen Laura Wells | Now trending | Everyday joy

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Peppermint ISSUE 57

I've been thinking a lot about directions as we've put this issue together – thinking about what *Peppermint* is, our place in the media landscape and how we can best serve our community both as a resource for intersectional, sustainable living and as a safe place for important and robust dialogue.

It's comforting to follow instructions – to turn on the GPS and follow the prescribed route. But there is also value in sitting with uncomfortable thoughts, recognising that no one really knows the answers and taking the long road. Indeed, in a world of 280-character tweets and outrage politicking, that fact is so often forgotten. Answers frequently connote an endpoint of discussion. In reality, life should be about listening and learning.

The concept of 'doing the work' entered mainstream thinking through the Black Lives Matter movement. News cycles change, however, and social justice calls fall out of fashion on social media apps. We must recognise that the work in question calls for sustained energy. It calls for long-term thinking, systemic changes and a shift away from the status quo.

This year will see a referendum called for First Nations constitutional recognition through an Indigenous Voice to Parliament. I had the great honour of working alongside Wiradjuri and Wailwan lawyer Teela Reid for this edition as she penned our main feature 'Voice, A Better Vision' (page 46). For too long, Indigenous voices in this country have been ignored. But as Teela writes, "Our ability to influence systemic change depends on our capacity to mobilise in a unified way." Each step is important as Australia moves towards Makarrata.

I write these words on Turrbal and Yugara Country. As you read this issue, I hope you recognise that these lands have *always* been places of storytelling.

Lauren x

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ISSUE 57 COVER

Our Land by Ryhia Dank. See page 86 for more.

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Peppermint acknowledges the Turrbal and Yugara people as the traditional owners of the land on which we live and work. We pay our respects to their elders past and present, recognising that these lands have always been places of storytelling.

peppermintmag.com

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onetreeplanted.org

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Bachelor of Health Science
(Naturopathy)

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body of work

"Your body is not an ornament, it's the vehicle to your dreams."

Those were the words of body image activist Taryn Brumfitt that adorned our Issue 32 cover back in 2016, along with an image of Taryn herself. Her documentary *Embrace*, a social impact film created to help change the way we feel about ourselves and our bodies, had only been released a few months earlier. It touched a nerve with many, myself included. Fast-forward to today, and Taryn has just been named Australian of the Year for her incredibly important work.

Body positivity has its roots in the 60s with firstly the Fat Acceptance Movement (now known as NAAFA – the National Association to Advance Fat Acceptance) and then spin-off groups such as The Fat Underground, all protesting against structural biases and discrimination. There have been, and continue to be, many other intersectional groups driving the movement too. And while we've definitely made big fat proud strides in the last few years, there's still a long way to go.

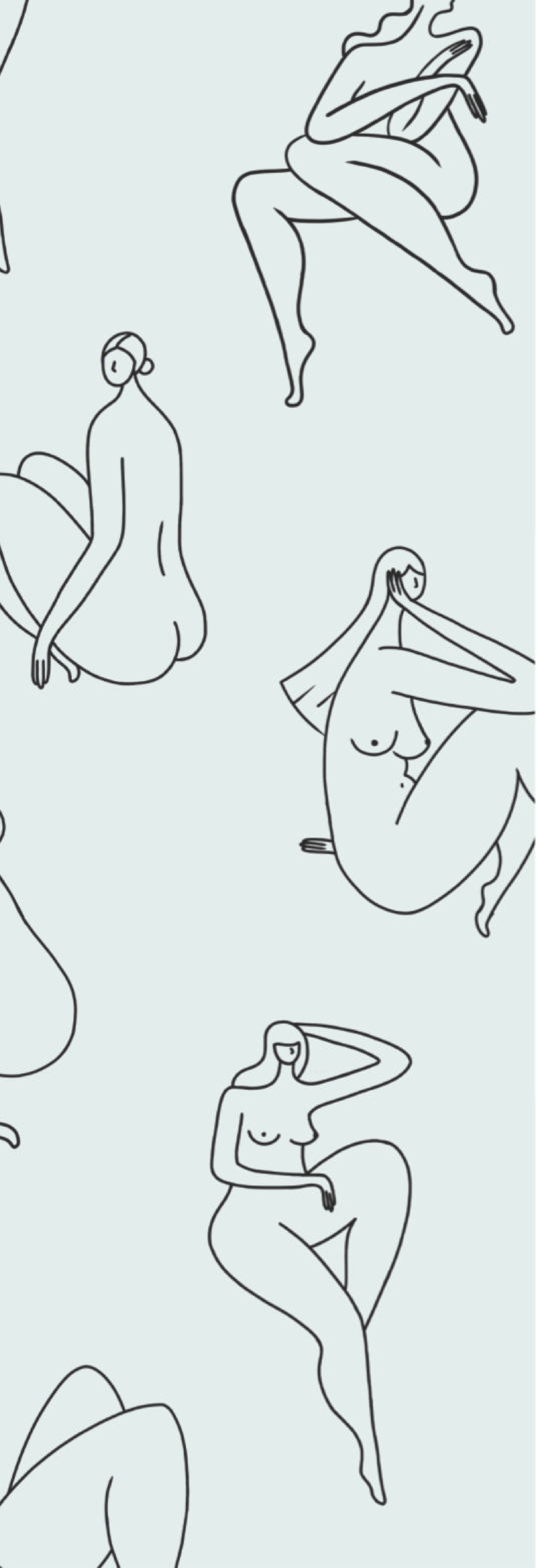
My teenage self was not aware of this movement. In between devouring both fashion magazines and diet pills, I spent my teenage years being sold the idea that I was *just not enough*. In hindsight, I was objectively thin. It's important to note that self-loathing isn't just determined by size either – traditional media, advertising and brands have plenty of not-enough-ness for everyone.

The body image discussion is a weighty one. And body positivity can sometimes be a hard pill to swallow. Learning to love yourself is a long-term commitment – though admittedly at times mine feels more like a long-distance relationship. Just as I felt like I was making peace with my body, perimenopause entered the chat.

Instead of pouring energy into loving – or hating – our bodies, what if we stopped focusing on our bodies altogether and let them, and ourselves, just 'be'? Body image coach and author Anne Poirier, who is credited with popularising the body neutrality movement, says, "On one side is body hatred, and on the other is body love. I call body neutrality a resting place from the chaos of your mind, and from the external voices of societal pressure. This is a place where you don't have to love your body, but you don't have to hate it, either."

Taryn also talks of self-compassion and self-acceptance as opposed to body positivity. And that feels like a big sigh of relief to me – something younger Kelley could have used a healthy dose of. Body image issues usually begin in the early years, so Taryn's latest film and classroom program for schools, *Embrace Kids*, aims to transform the relationship that children have with their bodies. As she accepted her Australian of the Year award, Taryn gave an empowering speech and I'd like to give space to some of her words here on this page. I hope you find some peace, passion and perspective amongst them.

kelley x



WORDS TARYN BRUMFITT, 2023 AUSTRALIAN OF THE YEAR AWARDS SPEECH
25 JANUARY 2023 NATIONAL ARBORETUM IN CANBERRA (edited for brevity)

bodyimagemovement.com

"We weren't born into the world hating our bodies. This is something the world has taught us. Body shaming is a universal problem and we have been bullied and shamed into thinking our bodies are the problem.

And it's working, because 70% of Australian school children consider body image to be their number one concern. We're facing a paediatric health emergency with rates of suicide, depression, eating disorders, anxiety and steroid use related to body dissatisfaction soaring.

We now know that young people with poor body image are 24 times more likely to be depressed and suffer from anxiety. There is so much despair in this nation for children and adults when it comes to what we think and how we feel about our bodies. Australia, it is not our life's purpose to be at war with our body.

Collectively we are facing some of the most challenging environmental, humanitarian and social issues of our time. What if instead of spending our days consumed by hating our bodies, we could invest our time together to solve these challenges? And what if instead of spending their precious time and energy at war with their bodies, our young people were free to become the leaders, big thinkers and game changers the world needs more of right now?

It's not our bodies that need to change; it's our perspective. Every adult is a role model to a child and I'm not here to shame you or make you feel bad. I'm here to ask you to shift the way you think. Little Aussies describe their bodies as strong and energetic and powerful and they have genuine love for all the things their bodies can do.

This gives me hope that we can get in early and block the shame and despair, create body-image-safe environments for them to learn, live and play in, and let them live their lives as teens and adults with the freedom that comes from embracing your body, not the illnesses that come with hating them. And we know that kids and adolescents who have a high appreciation of their bodies and their body image are less likely to smoke, drink or struggle with other addictions...

This is not about encouraging obesity; this is not what I do. And this issue is not simply about weight or size, it's about the way that we feel about all of ourselves – our skin colour, our height, our age, our gender, our unique selves – and it's learning to move, nourish, respect and enjoy our bodies because you can't look after something you don't love...

We have 28,000 days on the planet if we're really lucky and we're not meant to spend them at war with our bodies. When you take your final breath on this earth, what thoughts will be going through your mind? What will you be thinking about? No one has ever said to me 'the size of their bum'. If we can embrace that perspective now while we are capable, breathing and able, and have the gratitude for our bodies we can all access a more joyous, rich and abundant life."

penny for your thoughts

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Email us at hello@peppermintmag.com or tag
your IG posts with #peppermintmagazine

All writers published in this issue's Letterbox will receive the Drinkmate OmniFizz in the colour of their choice, valued at $109.99. If you can't fight the fanging for fizz, home beverage carbonators are your friend for scrapping single-use from the fridge. Drinkmate takes it one step further, allowing you to bring the bubbles to water, juice, iced tea, cocktails, wine and more – without the need of electricity or batteries. Just remember to swap your carbonating cylinder at the end of its life to ensure it can be refilled and recycled. Pop goes our hearts!

drinkmate-aus.com.au

DEAR PEPPERMINT

I love leaving my *Peppermint* copies around when I teach sewing to my students. Firstly, it gives them inspiration, but they also appreciate the diversity of people in the pages. I have students from various multicultural backgrounds, LGBTQIA+ students, students of various body shapes and a number of boy students – three young brothers who like to use the sewing machine like a racing car! They want to see more boys. Thanks *Peppermint* for being so inclusive.

– Christina

I was moved by Carly Findlay's article in Issue 56 about her experience educating others on disability slurs and the power of language. I feel like the ability to be ready to just listen to others is really understated these days. I feel we have lots to learn from her call to action (in everyday conversations) of how allies can respond to when ableist language is used. Thanks *Peppermint* for sharing Carly's story, representation is so important.

– Avelynn

I bought myself one of your subscription boxes and left it under the Christmas tree... It was such a wonderful experience going through all of its goodness on a magical Christmas morning!

Issue 56 was the first *Peppermint* I have read and I absolutely devoured it! I felt so inspired and heartfully energised by the mindful, meaningful and sustainable creativity that sang from its pages and creators. I was also so delighted reading about Newfoundland's puffins! It's such a joy and a treasure to find something that simultaneously grounds me, and makes my heart and mind soar.

Along with the total vibe of "the art of slow", there were two concepts that really struck a chord with me as a self-proclaimed serial hobbyist, a newbie sewist and someone who's really trying to lean into their pull to be creative. These were Cass Harris' quote in 'String Harvest' that "like cheap fast fashion, there is cheap, fast craft" and Alusha Newnham-Kell's quote in 'Sewcial Gathering' that "all garments are hand-made, it's just about whose hands and whose skills we value".

I honestly cannot stop reflecting on these, and how and why I make, which I think says oodles for how inspiring I found the whole read. Slow and steady wins my heart. Looking forward to our time together.

– Courtney

I have been reading your beautiful magazine for a few years now and love the vast array of people interviewed and included every time. This latest edition, however, really struck a chord with me. I just wanted to say thank you for including Grace Tame and helping to break the stigma and shame for childhood victims of sexual abuse. Survivors need their voices spread so they can be heard far and wide. It gives strength to us all and helps support the world to become a more supportive and informed place.

– Jenna

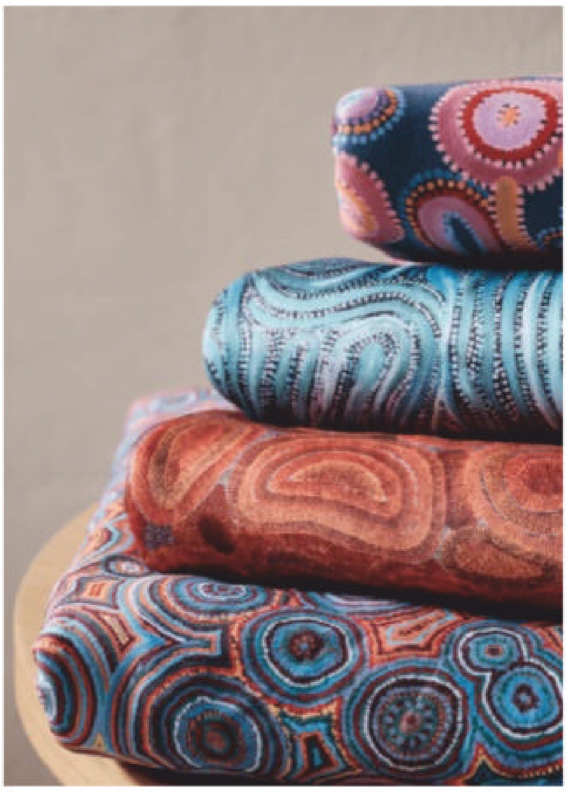
Every time my subscription shows up, it just makes me smile knowing I can sit down over the next few days and read it over a cuppa. Please keep up the sewing patterns – it's how I found you and I am addicted.

– MJ

I have been a longtime regular purchaser who recently decided upon a subscription. My first home-delivered magazine had the most wonderful editorial by Kelley that I wanted to say thank you for. I often feel as though I'm struggling to find the time for things that I can slow down and enjoy. Thank you for making me feel not alone in this. I too recently took up pottery after a long absence from the endeavour. It was so joyous to have the time and the space to myself for once. You have inspired me to pick up all the other hobbies I love again – even if it is only for short periods and to take some time for myself.

Thanks for making me feel not alone in achieving all that I wish I could do.

– Nikki



SPOTLIGHT ON WARLU

Located north-west of Alice Springs, the community of Yuendumu is home to Warlukurlangu Artists, one of the longest running and most successful Aboriginal-owned art centres in central Australia. Sometimes shortened to Warlu, Warlukurlangu means "belonging to fire" in Warlpiri. Since 1985, Warlu has been supporting community, promoting Indigenous culture and producing glorious, colour-filled art. Now, a full range of Warlukurlangu Artists-designed fabrics is available at Spotlight, making it accessible and easy for you to support Indigenous artists while growing your textile stash!

spotlightstores.com/warlukurlangu

S-KIN DEEP

Based in Melbourne, jewellery brand S-kin Studio started when founder Chi Mai, sick of cheap, short-lived costume jewellery, set out to create everyday trinkets with an affordable price tag. A sustainably minded small business, S-kin is transparent about its practices and production and the decisions behind them. The glorious gold-filled goodies are skin friendly and suitable for round-the-clock wear. You can sleep, shower and swim in confidence, while bedecked in their beguiling creations.

s-kin.com.au

TRAVEL LIGHT

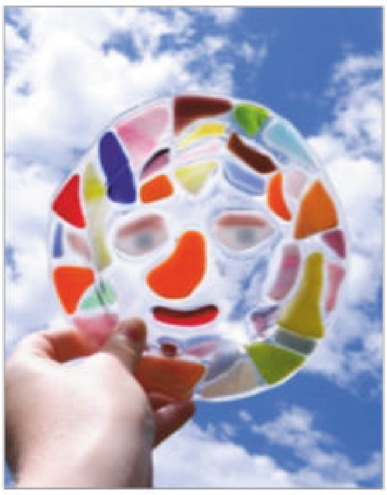
When travelling, one aims to cultivate an air of calm competency, which can be ruined by the rising panic that comes with an ever-decreasing phone battery. With its chic napa leather exterior, Sol and Sonder's power bank consists of three mini solar panels folded inside. Lay out the pack to soak up the rays and kick back: the brand says even one hour of sunbathing will let the power bank charge your phone to 25%. What a bright idea!

solandsonder.com

WELL READ

We're always on the lookout for fashion that's not just mindfully made, but that slots seamlessly into a conscious capsule collection – we're talking infinitely wearable, easy-to-grab pieces that can be styled for whatever a day brings. Enter Read and Bell's relaxed yet refined dresses, tops and skirts in crowd-pleasing checks, stripes and spots. Designed in Sydney and block-printed by hand in a SEDEX-approved, family-run business in Jaipur that the brand has been working with for over a decade, each piece is made with GOTS-certified organic cotton. Tomorrow's outfit? Sorted. Now that's something to write home about!

readandbell.com



GLASS MATES

Is it weird to befriend an inanimate object? Because these bright and beguiling little fellows seem to whisper: "Fill me with snacks, bestie!" Handmade by Brisbane artist Finn O'Sullivan, each Glass Mates bowl is unique and purposefully imperfect – just like a true BFF should be.

lawnbowlsglass.com

TAKE A WALK ON THE WILD SIDE

Aussie undies brand Nala has leapt onto the intimates scene like a lioness on the savanna, promising seriously sustainable underwear that is comfortable, sexy and inclusive. Founding couple Chloe and Phil de Winter eschew boring, neutral-toned knickers, instead opting for bright, vibrant colours in sheer spicy styles. Both size- and gender-inclusive, the flirty fits are ethically made from innovative materials like Bio Butter (fabric made from corn starch) and Flossy Mesh (made from 82% recycled nylon offcuts saved from landfill) that are as soft and comfy on your precious patootie as they aim to be on the planet.

wearnala.com

OSSUM MAGIC

Ukrainian designer Olga Bryukhovets arrived in Darwin in 2018 and immediately fell in love with the First Nations art and culture surrounding her. Her slow fashion brand Ossom proudly works with Tiwi Designs – one of the oldest Aboriginal art centres, located 80 kilometres north of Darwin – joining with the collective to champion their artistry and show multiple collections on the Country to Couture runway as part of Darwin's Aboriginal Art Fair. Now based in Brisbane, Ossom's latest release 'Glory, Time and Place' showcases the striking hand-block-printed designs of Tiwi artists on sophisticated tailoring that is made to order.

ossom.com.au

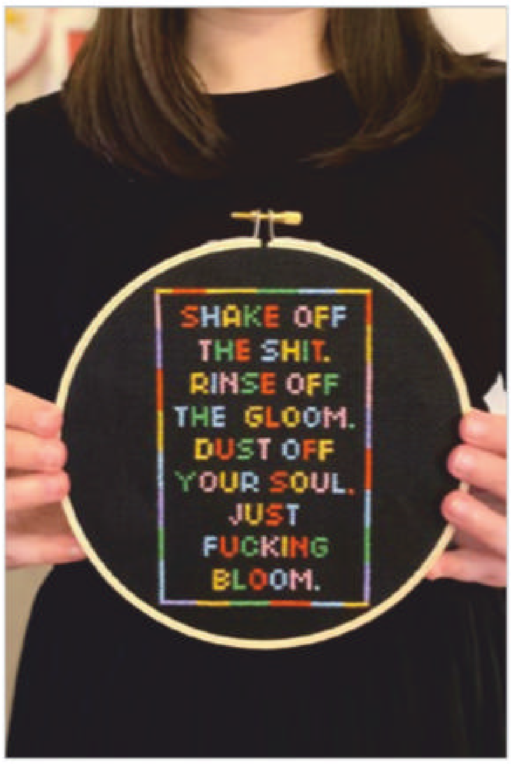
WE WILL ROCK YOU

Rocks. We all love them. Don't you wish you had more in your house? Rather than reaching for an overpriced chunk of crystal, why not grab a sexy stone slab from Offcut? These homeware honeys hawk beautiful hunks of broken stone saved from landfill to reduce marble industry waste, filling your pad with marble-ous style.

offcut.store

WIN ONE OF FIVE ROUND CARRARA CANDLEHOLDERS VALUED AT $60 EACH! EMAIL YESPLEASE@PEPPERMINTMAG.COM WITH YOUR NAME AND ADDRESS BY 11 MAY 2023 WITH 'OFFCUT' IN THE SUBJECT LINE!

win!

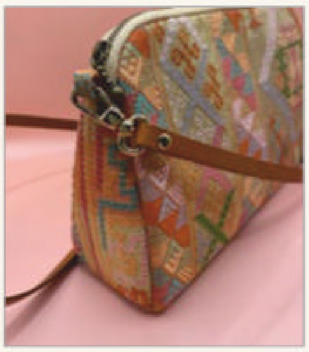


GIDDY UP BUTTERCUP

The Crafty Cowgirl is a veritable candy store of all things creative and colourful, vending unique craft supplies, gorgeous gifts and craft kits. We're swooning for her latest collaboration with Luke John Matthew Arnold – a collection of embroidery and cross-stitch kits featuring his iconic artwork. Get stitching, partner!

thecraftycowgirl.com.au

SILK SERVICE



Shari Bhutan seeks to empower female artisans, preserve traditional Bhutanese textile techniques and share the wonderful work of this small but mighty (and carbon negative!) Himalayan kingdom through its incredibly intricate woven bags.

sharibhutan.com

TOORA-LOORA TOORA-LLIE

Effortlessly elegant, Tourallie balances 200 years of woollen history with a future-focused perspective, combining a “reverence for tradition and an appreciation of the inventive” to create its classic yet contemporary clothes. Designed in Melbourne, the collection is meticulously made of marvellously modern materials, like Oeko-Tex-certified, Belgian Libeco linen; zero-waste, long-staple Supima cotton; and their own innovative merino denim – these magic jeans are as soft and warm as having a sheep hug your legs.

toorallie.com.au

STATE OF THE ART:

K-Rae Designs

Kimberly Engwicht, Creative Director

Tell us a little about yourself...

Hiya! My name is Kimberley and I’m the creative director of K-Rae Designs – a digital illustration and stationery business located on Yuggera Country in Brisbane. I’m a proud Bundjalung and South Sea Islander woman and mother to two little cuties. I love long walks on the beach, gin and tonics, boujee hotel stays, salty plums and movies that aren’t predictable, preferably of the thriller kind.

How would you describe the K-Rae style?

My artworks range from cartoon-style characters, pop culture icons and landscape illustrations that mix fantasy with realism. My love for bold black outlines and bright colours is always evident.

What do you love about using technology?

Purely the ease. I'm a bit of a perfectionist, so being able to delete a pen stroke or change colour with a simple click makes my world so much better. Plus there's no clean up! I also love the fact I can take my work with me anywhere in the world.

What are you looking forward to this year?

I have a few fun projects I’m currently working on and am super excited to release in the coming months. I am super keen to get straight back into creative mode. I’m looking forward to producing more limited-edition prints and K-Rae apparel. I have also really enjoyed dabbling in creating some painted originals. I can’t wait to share more art, love and positivity through different mediums in 2023.

kraedesigns.com.au

HAPPY FANTS

A day at the beach should be blissful, but if you've ever tried to teach a wriggly five-year-old to slip, slop, slap, you'll know it's not always fun in the sun. Enter Fants: neoprene-free, natural rubber wetsuits! Boasting SPF50+ protection, the fantastical suits come in fun prints like Galactic Garden, Day Tripper and Bush Pasta.

fants.com.au

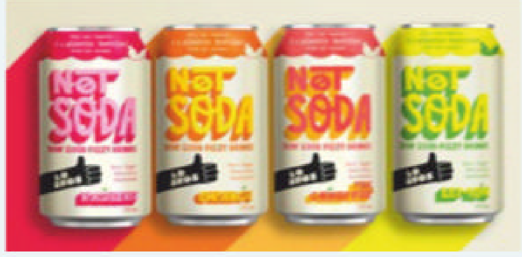
win!

IN THE BAG

The Craft Club Co aims to make art accessible to everyone with its range of rug making, cross stitching and embroidery kits. Now, the cat's out of the bag on its latest project – latch hook tote bag kits! These kits come with everything you need to learn what latch hooking even is, as well as make a super stylish, soft and fluffy, one-of-a-kind accessory.

craftclubco.com

WIN ONE OF THREE TOTE BAG KITS IN THE STYLE OF YOUR CHOICE, VALUED AT $69 EACH! EMAIL YESPLEASE@PEPPERMINTMAG.COM WITH YOUR NAME AND ADDRESS BY 11 MAY 2023 WITH 'CRAFT CLUB' IN THE SUBJECT LINE!



SEA CHANGE:

Seven Clean Seas + Lo Bros

TOM PEACOCK-NAZIL, SCS CO-FOUNDER

What is the mission of Seven Clean Seas?

Protecting the oceans is the whole reason we exist. So many people, mainly vulnerable communities, depend on it for their livelihoods. We have seen the impact plastic pollution has, so working on this issue is not only to solve environmental problems, but also to support the social and economic development of these groups. Protecting this incredible place that holds so much beauty and biodiversity is our passion and responsibility. We all contribute to the plastic problem – we all need to contribute to the solutions.

Tell us about your achievements...

We are so proud of everything that we have achieved so far! We have built plastic collection systems with a fantastic crew and recovered over 800,000 kilograms of plastic. We take this plastic to our materials recovery facility where we sort the waste and categorise it for appropriate end-of-life solutions, generating "plastic credits" for companies to invest in. We have had the opportunity to work with some amazing companies such as Lo Bros, working together so that for every can of Not Soda sold, we clean up two plastic bottles from our oceans and waterways. But more than the environmental impact, we are proud to have such a passionate team that will help us contribute to the growth of Seven Clean Seas and the impact we can generate – bringing people to the solutions and solutions to the ocean!

sevencleanseas.com @lobroslivingdrinks

BASIC INSTINCT

The fabulous fashionistas at Robb and Lulu are all about making fashion that you can wear again and again. They use only GOTS-certified fabrics, Certified Organic dyes and even donate a portion of their profits to the WWF to help protect Australia's rich biodiversity. Their pieces, which are made in a small, female-run factory in India, are designed to pair seamlessly together, from the seasonally inspired statement prints to a brilliant array of basics – which are always buy one, get one 50% off!

robbandlulu.com

THIS MODERN LOVE

Do you love a sewing pattern that's simple but oh so smart? Look no further than the eminently wearable wares of Modern Sewing Co. Sustainable fashion designer Henrietta Adams made a pandemic pivot from selling her clothes to teaching other people how to sew their own. The collection of patterns, including the lovely Leila Shirt, is truly timeless, crafted with clever construction details for garments so good you'll fall head over heels.

modernsewingco.com

MORNING
MORNING

BEA'S KNEES

Marvellous mess maker and boss babe of Clay Sydney Bea Bellingham is back at it – crafting containers, making mugs and putting together pots. Invariably silly, sometimes sarcastic and occasionally a little bit rude, Bea's work is bursting with colour, sunshine, personality and that certain *joie de vivre* that comes from sipping coffee from a cup that, in bold letters, asks the world to RACK OFF.

beabellingham.com

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ALLPRESS
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shrub club

These besties from Ballina are returning to traditional methods of making tasty tipples.

PHOTOS PYEWACKET'S TRADITIONAL

Tell us a little bit about who you are...

We are Genna and Katrina, two friends who share a passion for slow-brewed, functional, plant-based drinks and the ways they connect us to the land, to the farmers and to the folks we enjoy drinking them with. We make a range of old-fashioned potions like shrubs, tonics and bitters.

For those not in the know, what is a shrub?

A shrub is a concentrate made with fruits, herbs and vinegar that is diluted like a cordial with soda water to make alcohol-free spritzers or mixed into cocktails. Shrubs date back hundreds of years as a traditional way of preserving and utilising seasonal crops. Our shrubs are fermented with the mother culture of organic apple cider vinegar, local cold-pressed fresh fruit and herbs.

How did Pyewacket's Traditional come about?

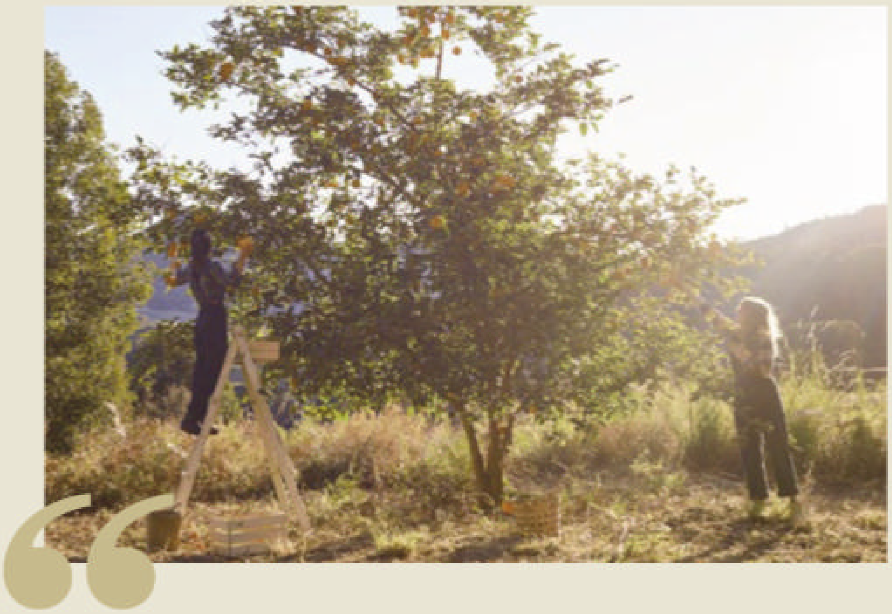
Genna is a herbalist and naturopath and made our first shrub as a way of utilising a coriander glut from her garden. Katrina grew up on an organic fruit farm and had experience working in her family's fermented drinks business. We started slowly making shrubs and people loved them so we kept making more. We decided to make it our mission to bring back traditional drinks made from local fruits, herbs, roots, bark and berries.

Why do you use "ugly fruit and backyard abundance" in your shrubs and tonics?

It means that only the freshest, ripest and juiciest fruits bursting with flavour make it into our shrubs and tonics. Growing and harvesting a lot ourselves means a giant bushel of rosemary or mint can be in a drink within hours of being harvested!

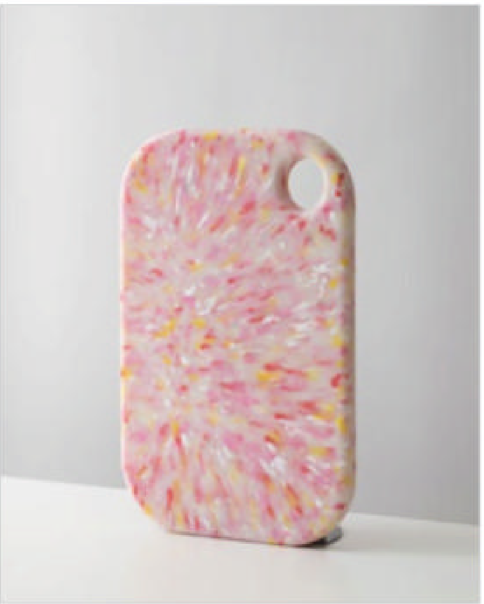
What's your favourite way to use your products?

A shot glass or egg cup of shrub poured over ice, topped up with soda water and shared with folks you love!



> We are two friends who share a passion for slow-brewed drinks and the ways they connect us to the land, to the farmers and to the folks we enjoy drinking them with.

Our pick of the latest in lighter living and homes with heart...



Manuka
OKU
MANUKA BLENDED TEA

Whittaker's
OAT MILK
CHOCOLATE
PLANT
MADE IN NEW ZEALAND
250g

FAT TUESDAYS chopping boards

These chopping boards are made by hand in a micro recycled-plastic factory in Sydney from locally sourced post-consumer plastics. So covetable they're currently sold out – keep an eye out for future drops!

fat-tuesdays.com

ŌKU NEW ZEALAND native tea

Tapuika and Ngai Te Rangi woman Helen Paul-Smith and her naturopath husband Scott steep their passion for Aotearoa's native plants. Pop the kettle on and boil yourself a brew.

oku.co.nz

WHITTAKERS oat milk chocolate

The wonderful chocolate whizzes at Whittakers are opening their arms to plant-based pals and lactose-intolerant lovers. The new Oat Milk Chocolate Blocks make for a dreamy, creamy treat – no cows required.

whittakers.co.nz

VEGEPOD container gardening

A steady supply of veggies without getting your hands dirty? Vegepod's raised bed container gardens create a self-watering, plant-protecting microclimate that will have your greens growing and glowing!

vegepod.com.au

TIRTYL cleaning supplies

Just like those plucky teen mermaids, the magic ingredient in Tirtyl's cleaning supplies is *H2O: Just Add Water*! The carbon-neutral products are cleverly designed to be convenient and zero-waste – like the pre-measured laundry detergent sheets.

tirtyl.com.au

FOOD FOR EVERYONE artwork

These gorgeous recipe posters won't just beautify your kitchen walls and give you a handy reference for sumptuous feasts, each purchase sees 10 meals donated to people experiencing food insecurity.

foodforeveryone.com.au

Make sense in a world of nonsense

What you do matters. So keep going.

Wear them.

There are no rights or wrongs, but also no shortcuts. Your jeans become uniquely more you the longer you wear them.

This is your journey; you decide how far you take it. Just far enough or until your jeans turn into a second skin?

Repair them.

There's always a story behind every scar, so let them show. Repairs look fantastic and let you keep going.

When you're in it for the long haul, your jeans will require some care—that's only logical. So, offering free repairs makes perfect sense.

Re-use.

Someday you'll reach the end. Your journey is over, but your jeans can still keep going. When it happens, we're there for you.

We'll wash, repair, and sell them in our Re-use program. You'll get 20% off your next pair, and we are one step closer to closing the loop.

Recycle.

We want all Nudie Jeans to last forever. Re-use is a great, sustainable option. Unfortunately some jeans are beyond repair.

We use denim that we can't repair to repair other jeans. And some, we keep within the loop by cutting, grinding, and using the fiber to make new denim.

Learn more about your sustainable lifestyle at nudiejeans.com

VER
Nudie Jeans co

all about that base

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BB CREAM
ECO TAN
Only Organic & Natural
FACE TAN WATER
Gradual Tanning Toner
Sun-kissed glow
100ml 3.38 fl.oz.
Kakadu Plum + B3
illuminiser
GLOWISH. by HUDABEAUTY
Kosas
MUKTI
TINTED MOISTURISER
ALL SKIN TYPES

clockwise • **INIKA ORGANIC** BB CREAM Lightweight, hydrating cream housed in aluminium packaging with organic botanical oils such as prickly pear and pomegranate seed $59 **SACRED SKIN CO** TINTED BB CREAM WITH SPF30+ Lightly tinted with nourishing Kakadu plum and vitamin B3 from a 100% Aboriginal-owned brand $64 **BIOME** SATIN PEARL ILLUMINISER Vegan and palm oil free highlighter with light shimmer for a dewy look $24 **MUKTI ORGANICS** TINTED MOISTURISER SPF15 Medium-weight primer with Certified Organic ingredients including soothing aloe vera and Kakadu plum for a sun-kissed glow $66.95 **KOSAS** TINTED FACE OIL Dubbed the "sweatpants of foundation", this vegan, cruelty-free and lightweight skin elixir comes in 16 shades with a velvety finish $63 **100% PURE** BLUR POWDER Made with absorbent bamboo silica to mattify and 'blur' skin for sheer coverage $52.95 **HUDA BEAUTY** GLOWISH MULTIDEW SKIN TINT Huda promises its vegan, natural tint in 15 shades will change your glow game and brighten your complexion (without hiding it!) $53 **ECO TAN** FACE TAN WATER Want an even skin tone and golden glow, sans makeup or the sun? This award-winning, organic, lightweight self-tanner that's made in Australia has your back (or face) $39.95.

native secrets
SHAMPOO
CONDITIONER
BODY LOTION
BODY WASH

SECRET'S OUT

With wild-harvested ingredients like white cypress oil – used by the Wiradjuri people for healing wounds – finger lime and lemon myrtle, Native Secrets offers unique products for hair, body and home. The range, from Wailwan woman Cherie Thompson and her husband Bidjara Kara Kara man Phil, is an ode to more than 60,000 years of ancestral knowledge.

nativesecrets.com.au

NOW YOU C IT

Ascorbic acid is an antioxidant lauded in the skincare industry for fighting dullness. Of course there are a great many ways to harness the benefits of good ol' vitamin C – slice of orange, anyone? – but the folk at Antipodes Nature have created a gorgeous new skin-brightening range using Kakadu plum and Vinanza grape!

antipodesnature.com

MAKEUP WITHOUT THE BREAKUP

With all the fun colours and dreamy formulas that usually have our hearts aflutter, it's the unique packaging of Flavedo and Albedo that has us really jumping for joy. The Sydney-based brand, founded by Emily Perrett, Aleks Allen and Toby Norris, takes a zero-plastic approach, offering up hydrating tints, highlighters and eyeshadows all housed in recycled aluminium, glass and sustainable timber. The team even includes a comprehensive rundown on how to at-home recycle every part of the packaging. Talk about pretty good fun!

flavedoandalbedo.com

FLAVEDO & AL
FLAVEDO & ALBEDO

fresh finds

FRANK + BARE
AHA DEODORANT

GEORGE
BETTER HAIR DAYS
RESTORE & REPAIR HAIR MASK

left to right • **FRANK + BARE** AHA DEODORANT Handcrafted and 100% plant-based, baking soda free deodorant with five AHAs $25 **CLUTCH** FASHION GLUE Replace fashion tape with this Aussie-made, water-soluble adhesive to hold clothing in place $29 **KAIZI'S** TRADITIONAL COCONUT OIL Unrefined, organic coconut oil to soften and relieve dry skin, produced by a Torres Strait Island business $36 (100mL) **GEORGE** BETTER HAIR DAYS MASK Vegan, salon-standard hair mask with Certified Organic ingredients to nourish and restore natural shine $49.99 **HELLO** MENSTRUAL DISC Award-winning design with medical-grade silicone and double-looped tab for easy removal $56.95.

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on the nose

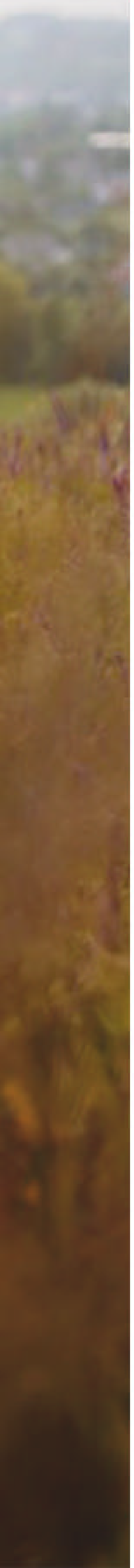
Smell could perhaps be the most underrated but powerful of all the senses – transporting us through time and space. But how can we make sense of scents?

WORDS CHERIE GILMOUR

If you had asked me which sense I could go without, it would have been smelling, hands down, every time. I really have never been fussed. Yeah, it's nice to catch the aroma of roses on a warm day or the tang of freshly mown grass. Perfume? Meh. Teen boys over-saturated in Lynx? No way. Garlic sizzling on the frypan? Mmm, maybe.

One of the unexpectedly unnerving experiences people have had with COVID-19 is the loss of smell. Suddenly, we realised how much colour our sense of smell gave the world around us. Yankee Candles controversially claimed that an influx of negative reviews was indicative of a spike in COVID cases. Prince Harry wrote in his recent memoir that he bought his mother's favourite perfume (First by Van Cleef and Arpels) to help unlock memories of her.

Contracting COVID, I didn't lose my sense of smell, but I did start to think about it more. What is its purpose, and why is it important? I mainly use mine to sniff out any activity when my baby grunts into his nappy. Or to smell a suspect-looking piece of meat. "I read somewhere that smell is our oldest sense, and that fitted with what I experienced in that moment, images rising from what felt like the most primal part of my brain," Harry says.



“Smell is a tesseract, collapsing space and time. It unlocks memories and grants us access to scenes we can enter only in imagination,” Jude Stewart posits in *Revelations in Air*. For Marcel Proust, “When nothing else subsists from the past, after the people are dead, after the things are broken and scattered... the smell and taste of things remain poised a long time, like souls... bearing resiliently, on tiny and almost impalpable drops of their essence, the immense edifice of memory.”

The science of smell is even weirder than that bony cartilage attached to your face. A complicated system in our nose sends very specific information about molecules in the air to our brains. Tiny particles enter your nostrils and attach themselves to your olfactory epithelium, a tissue that sits inside the nasal cavity that’s full of receptors. Once these receptors receive the smell molecule, it gets sent to other parts of the brain for processing – first through the limbic system, which contains your amygdala and hippocampus. These areas are responsible for memory and emotion, which is why smells can evoke such strong responses.

The ever-familiar, distinctly Australian freshness of eucalyptus is my talisman. No matter where I am in the world, give me a whiff of eucalyptus and I’ll be home, struck by a feeling I can’t name, somewhere between longing and comfort.

Turns out, you can actually learn how to smell better. Think of all the people employed to use their noses: perfumers, sommeliers and food scientists who create new ice cream flavours (yes, please). So maybe it’s time to “stop and smell the roses” quite literally. Could spending a week tapping into my sense of smell help me make new emotional connections and improve my mindfulness?

Day one, I’m vacuuming my car and buy one of those air freshener trees. I choose dragon fruit, and when I open the packet, a wave of sweetness almost makes me sick. I spend a sunny drive down the Great Ocean Road consciously trying to describe the scent. I can’t come up with much: a bit like strawberry? The colour pink? There’s nothing more creative in my brain, but amazingly, the next time I jump in the car with screaming kids in the back, I smell the air freshener and feel relaxed, like I was when I tuned into it the first time: a kind of borrowed mindfulness.

I become a beagle, sniffing around the house for smells. I pick up my children’s worn clothes and my husband’s work shirt and inhale. I know I’m tapping into something deeply primal. I have no words to describe their scent, but it’s more familiar than any language I could wrap around it.

I pull all the spices off the shelf and sniff them, one by one, conjuring up memories as I go. Trips to India and China, good cups of chai, eating liquorice as a child and dishes that Mum would cook.

On a trip to Flowstate Brewers and Distillers in Torquay, I meet Shaun, one of the owner-brothers. He tells me that his sense of smell has improved since he started distilling gin, especially making the same product over and over again – it has to be exact. “It’s like anything, you practise and get better,” he shares.

> “
>
> *PERFUME? MEH. TEEN BOYS OVER-SATURATED IN LYNX? NO WAY. GARLIC SIZZLING ON THE FRYPAN? MMM, MAYBE.*

As soon as you enter their warehouse, there’s a cocktail of smells: fruity, woody and slightly smoky. When the distilling machine is going, a huge cloud envelops the whole area, seeping out into the car park and attracting patrons in. We sit down and smell the botanicals: juniper berries (that don’t smell anything like a berry, more like pine), orris root (spicy, warm), mountain berry pepper (fruity, smoky, vaguely familiar) and coriander seed (woody with a citrus taste).

One day, Shaun was walking his dog and came across a coastal daisy that had an interesting smell. He decided to distil it to see what it would taste like. It gave the gin a unique salty, herbaceous taste and now it’s one of their staple ingredients.

I spend the rest of the week reminding myself to stop and smell the air around me. The supermarket is a cornucopia of scents: hot chicken, freshly baked bread, disinfectant, fresh mangoes. On a walk with my kids, the bush offers up an ever-changing backdrop of woody, floral and minty scents with whiffs of muddy water.

After a week of working on my sense of smell, I feel like I’ve tapped into another dimension that exists invisibly around us, giving the world more colour. It makes me present in my body, rather than getting caught up in my thoughts. The most powerful experiences of using my sense of smell were the times I was so overcome by an emotional response – be it nostalgia or love – I lost all words to describe it. It made me realise the extraordinary gift of smell, to bypass our logical brain and reach deep into this unconscious part of ourselves. That would be difficult to live without.

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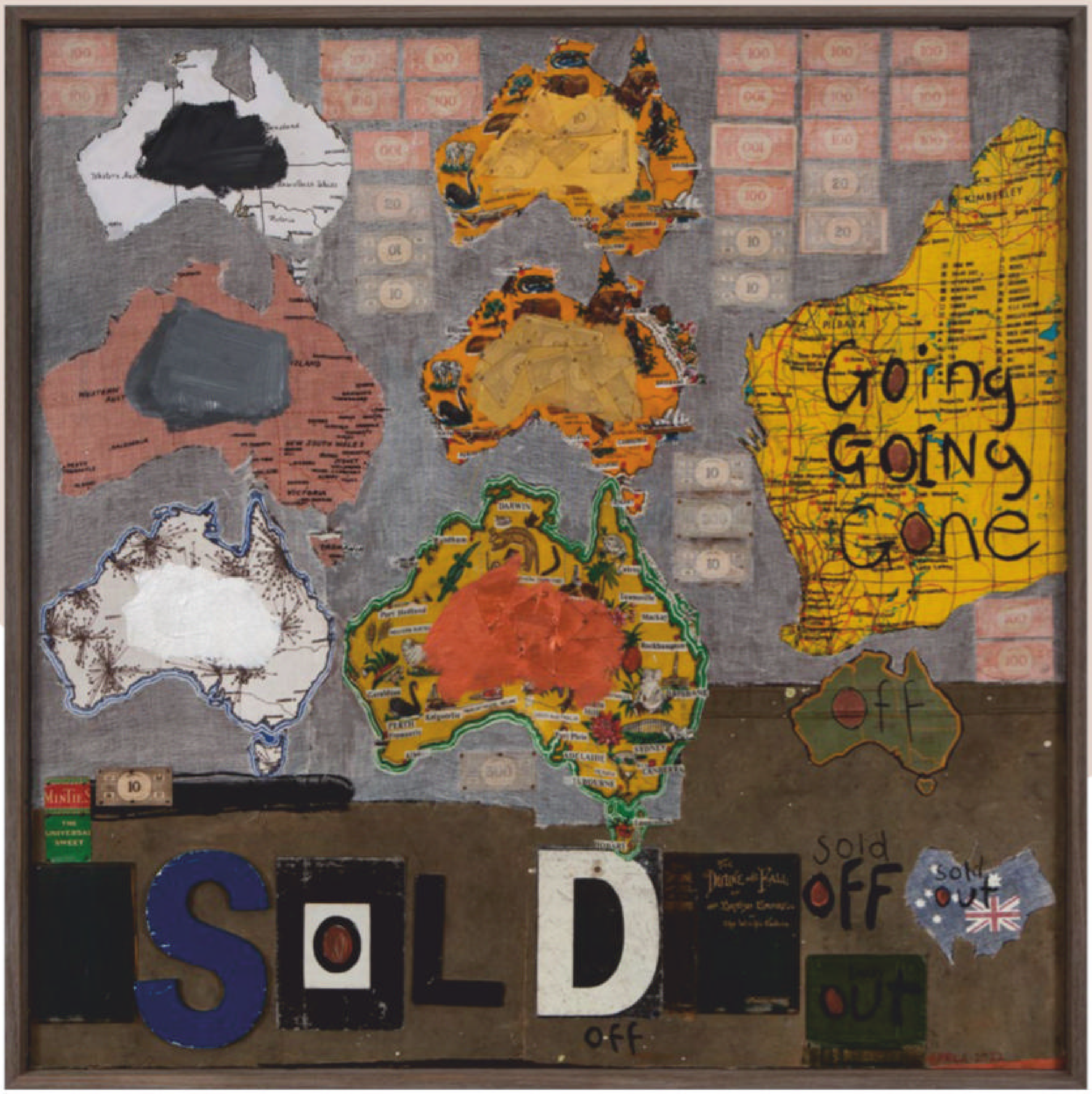
OPTY.NC is committed to creating a new *ingestible wellness* standard with *optimised*, multi-benefit formulations that help to *nourish* and *improve* your skin, hair and nails whilst supporting *gut* health.


Going
GOING
Gone
off
SOLD
off
sold
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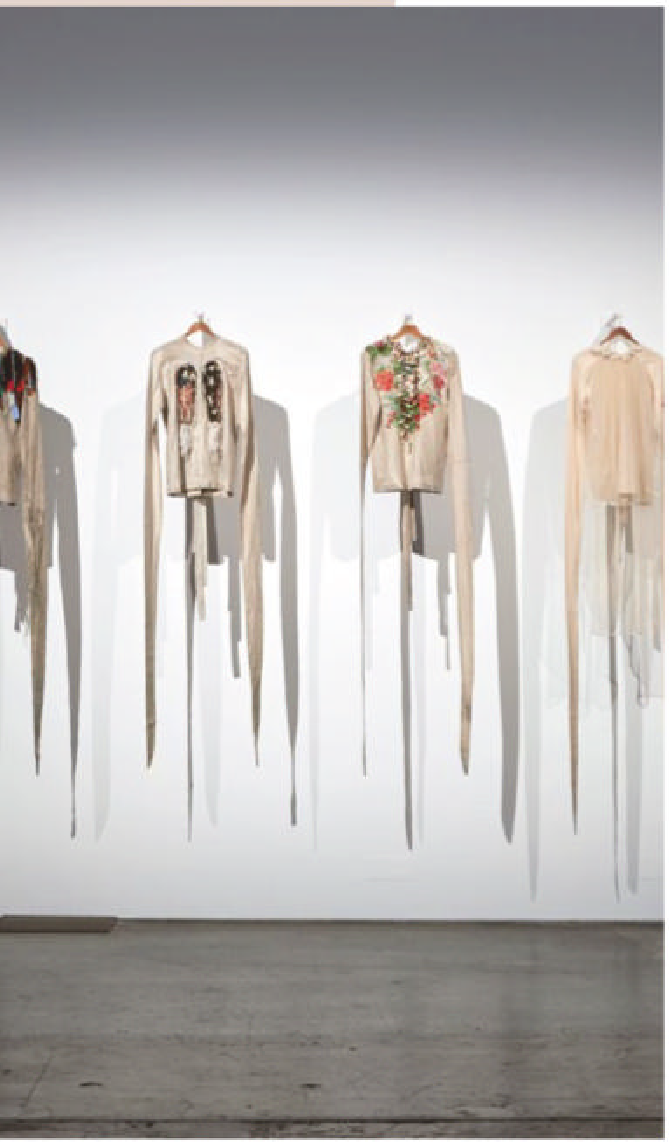
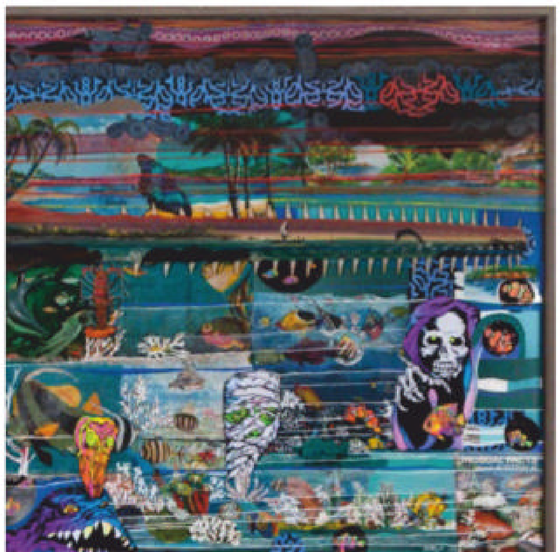
MINTIES
THE UNIVERSAL SWEET

> *Art is a language that runs deep if you let it.*





the art of survival

For Lismore-based Wiradjuri artist Karla Dickens, art isn't only political: it's about survival.

PHOTOS KARLA DICKENS / CAMPBELLTOWN ARTS CENTRE

Who is Karla Dickens?

I've been an artist for over 30 years. I'm a single mother, driven to work so I can feed my daughter and myself. I come from a working-class family. I explore different things emotionally and mentally through my art. It's what you do in the world, but when you're a Blackfulla in this country, anything seems to be political. When you're gay, when you're 'other', you're just naturally put in a political space. I don't go, "Oh, I've got a political hat on today," I'm just expressing myself. It's pretty obvious what my work is about; I'm a straightforward storyteller.

Why is the act of making sacred for you?

It's a place of healing and going deeper. There are many different languages in the world and art is a language that runs deep if you let it. For me, I get to spend time on my own in my studio – that's healing. I get to go into deep head spaces and connect and listen. For Blackfullas, listening is essential. Listening to the planet; listening to yourself. Art is the perfect process to do that.

Do you think art can be used to effect change?

I don't know if it can, but as Black women show around the world, it's about visibility. We're not visible, and we haven't been visible in this country. They've done their darnedest to keep us out of sight and out of mind. I started making art and saw all these incredible female artists like Fiona Foley and Tracey Moffatt. All these women have been making art, but it still only goes out to a small proportion of the country. Of course it *can* effect change, but it's still so slow in this country.

You were the face of Blak Douglas' winning Archibald portrait 'Moby Dickens'. Can you tell us about your experience through the 2022 floods?

A part of that look on that face is trauma, as well as being very disgruntled. It wasn't just about the natural disaster. It's the disaster of the government and all those leading bodies after the night of 28 February 2022. It's ongoing... I joined Greenpeace 35 years ago. I've been aware of the state of this planet for a long time and it's a huge anxiety living in the world as it is at the moment.

What could society do to better support First Nations artists?

There's been a big change, even since the Black Lives Matter movement. We have a rising voice. But it's up to society. For me, I need to look after my own backyard; look after myself; look after those close to me and support other First Nations artists. Being an artist is not for the faint-hearted. When you look at other countries, they are respected, but that doesn't happen here. We're asked to do things for the sake of promotion. A lot of people still fail to acknowledge that to make art, we actually also need a roof over our heads and to be able to feed our kids.

MODEL CITIZEN

Laura Wells’ passion for the environment, love of the ocean and interest in facilitating climate change action shine bright as she traverses the activist-model tightrope.

WORDS HANNAH STORY **PHOTOS** LAURA ZACHARIAS

Laura Wells recalls how she felt when she first noticed the destruction that human beings had wrought on nature.

She was in Little Curaçao, a small island in the Caribbean, for a modelling job. One side of the island was beautiful, while the other was covered in plastic pollution. “I was just completely dumbfounded,” Laura recalls. “You can’t even walk on the sand... Some of [the plastic] is so old that you can pick it up and it completely degrades in your hands – it is just so perished by the sun and by wind and waves.”

In places like Hawaii, South Africa and other parts of the Caribbean, Laura says assistants would rake pollution off the beach so they could start the shoot. “It was a really big eye-opener... I was noticing it absolutely everywhere, even down to small pieces of microplastics.”

She realised that she could make a difference and help to tackle these issues herself – moving home to Australia to educate people about the environment. “It just made me go, ‘Well, I’ve got a voice, I’ve got a platform. I’ve got the knowledge around biology and how we work with our environments... Something’s got to be done about this.’”

Returning to Australia, after a stint modelling in New York and London, Laura saw that the pollution problem wasn’t isolated to other parts of the world. “It *is* on our beaches. I just hadn’t noticed it before,” she says.

LAURA WEARS: SPELL (ABOVE) AND AUGUSTE THE LABEL (RIGHT)

> FOR ME, IT'S ALL ABOUT *purpose,* VALUE AND COMMUNICATING THE THINGS THAT WE CAN ALL DO TO *make the world a better place.*

That realisation set Laura off on the path to environmental advocacy – which has seen her spruik engagement with nature on *Australian Survivor: Brains V Brawn* in 2021 (where, as part of the Brains tribe, she smashed stereotypes about women who work in the fashion industry), host science programs for National Geographic, Channel Seven and Network Ten, and work with organisations such as The Boomerang Alliance, Greenpeace, 1 Million Women, WWF Australia and the Marine Stewardship Council. She's a true slashie – an environmentalist and model, weaving together her unique skills, interests and experience.

Laura grew up in Cronulla in Sydney and now lives a little further south in Wollongong. As a young person, she was a member of her local surf club and always in the ocean, but recalls being petrified of animals. "I would not pet animals. I hated them, to be honest," she says. That is until she started to dissect them as part of her university degree. "Now, I'm just like, 'Give me every animal. Let me touch it!'"

She always knew she wanted to study science; her curiosity about the natural world was sparked when she was chosen for an after-school extension science class midway through high school. But when it came time to choose what she'd study at uni, Laura knew she had to be pragmatic. She recalls thinking, "Scientists don't make that much money, maybe I'll be a lawyer and I'll practise law of the sea."

She chose a slew of marine-based subjects as part of her dual science-law degree to help her reach that goal, but it turned out that being a lawyer wasn't Laura's calling. "It really wasn't for me. I needed to be outdoors and get my hands dirty and be in nature."

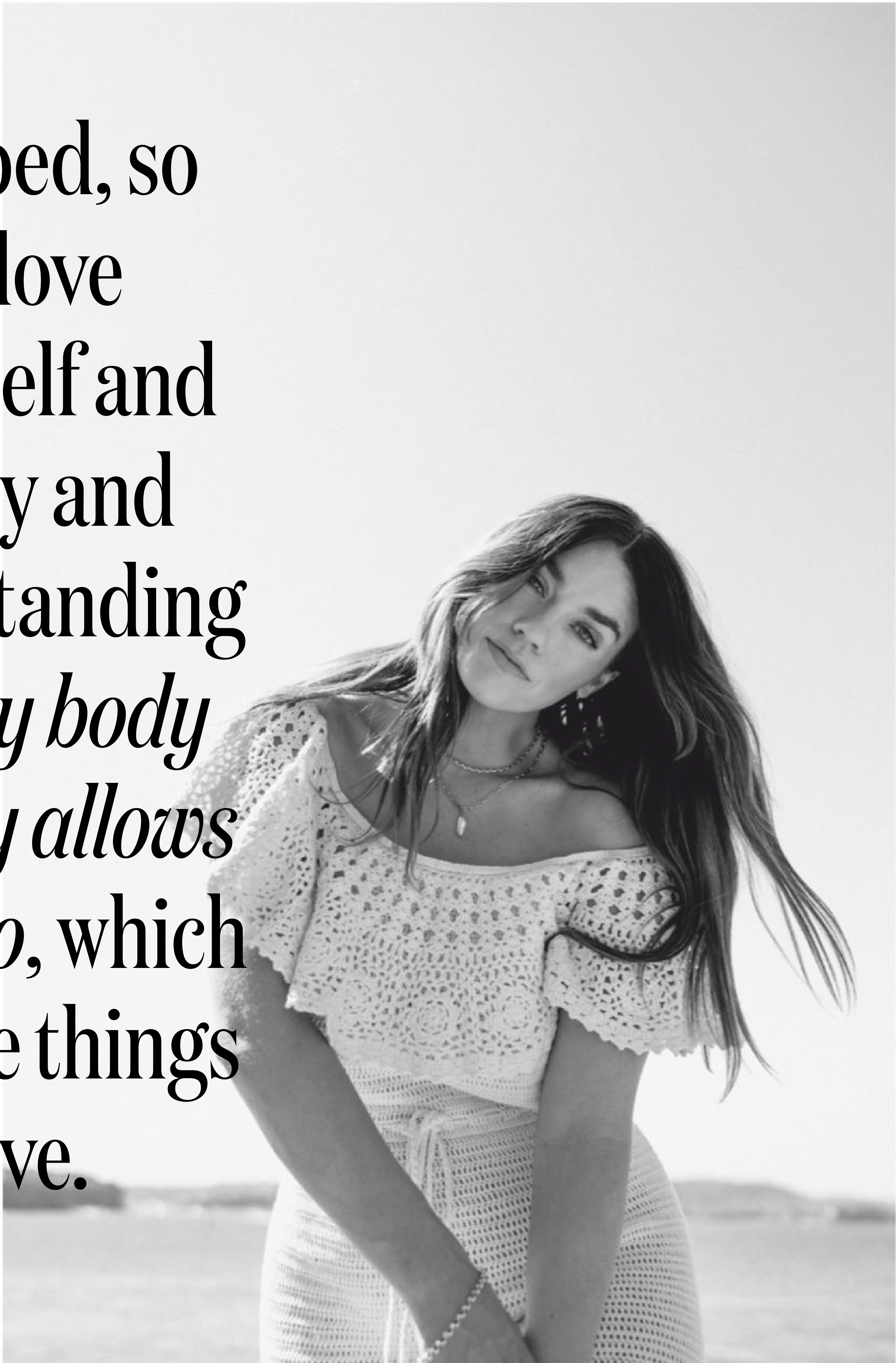
Laura certainly got her hands dirty while on *Survivor* ("I was so intrigued by the world around us out there. Like, that's all we had," she says). But a challenging stretch in the Australian outback is just one example of her adventurous streak. She's studied plastic pollution on a three-week sailing trip on a 75-foot yacht from Easter Island to Tahiti. She's hiked the hills of Nepal as a remote medic. She's swum with orcas in Norway. She's even travelled to Antarctica as part of a women-in-science leadership course.

"Each time I do something that's a little bit out of my comfort zone, it inspires me and pushes me further," she says. "I just realise that I can do it and it's not that hard. And what's the next challenge now?"

Initially, presenting was outside of Laura's comfort zone. But today she sees that work as an opportunity to "put [her] science into action", melding together that scientific knowledge with her comfort in front of the camera. With each experience, "I grow and learn more about myself and how I present and what I want to present and how I talk and get the messages across." She also gets her messages across to more than 80,000 Instagram followers, championing body positivity and offering ideas about how to live a more environmentally conscious lifestyle.

"Social media is a great tool for people to use to really push an environmental message, share your values, and really show people how you live your life and how they can do it too without throwing it down their throats," she says.

And there's no question that modelling helped Laura to find an audience for these messages – giving her a reach unlike other environmental advocates. But she never aspired to be a



As this modelling career developed, so did my love for myself and my body and understanding what *my body actually allows me to do*, which is all the things that I love.

model. "I've always been a size Australian 14… I never saw anyone that was my size or had curves in the media," she says. "I didn't even know [plus-size models] existed." Curvier than her friends growing up, she would cut the labels out of her clothes so people didn't see her size: "There was such a stigma around it – especially in the 90s."

At the age of 21, Laura was scouted in New York, where she was travelling with her younger sister, who was then working as a model, ahead of a Canada ski trip. "I got asked if I was a plus-size model, and I turned around to my mum and was like, 'This guy is calling me fat,'" she laughs. "I told them basically to fuck off and that I was going to be a scientist."

When she was approached again in Sydney, she decided to give modelling a go, thinking to herself, "I have nothing to lose. Maybe it'll pay for my textbooks for uni – that will be helpful." This determination to become a scientist helped her to cope with setbacks and to stay grounded in a field where women are judged primarily for their looks. "Having that fallback and knowing that I wasn't going to do this forever – I wanted to be a scientist, I wanted to make a difference in the world in the science space – really allowed me to be like, 'I don't care,' and just give everyone the middle finger about how they thought about me or what they thought about how I looked," she says.

When she didn't get a job, she'd tell herself, "It doesn't mean I'm a terrible model, it doesn't mean I'm ugly, it doesn't mean my body sucks – it just means that someone else's vision was the other girl, not me."

Still, Laura has been asked to change her appearance over the course of her career. "At one stage, I was told that I was just the wrong size to be plus-size modelling: I needed to either lose weight or I had to put on weight. And I knew that doing either of those things was going to make me unhealthy.

"I've never changed my body based on the opinions of the industry because the industry is fickle. The industry doesn't care about your health… They are just looking at the numbers that are coming into your bank account. For me, jeopardising my health is not worth having more zeros in my bank account."

In fact, modelling helped her to come to terms with her figure, and with the strength of her body. "It was a great way to understand my body and become more comfortable with myself," she says. "As this modelling career developed, so did my love for myself and my body and understanding what my body actually allows me to do, which is all the things that I love, including study science, and get underwater, and snorkel, and bushwalk, and check out cool animals on trees.

"'Healthiness' isn't just what size clothes you wear – it's your physical, your mental and your environmental health… It doesn't matter what you look like. You can be a great person at any size, you can do what you want to do at any size. You just have to really respect yourself and stop comparing yourself to others."

She's not fussed by the language around curve or plus-size modelling – she sees the terms as industry definitions, rather than reflections on her value. "I put my body out there and wear clothes like a slightly larger coathanger than the ones we'd usually see," she laughs.

But she is frustrated by a lack of widespread inclusive and consistent sizing. The average Australian woman is between a size 14 and 16, according to data from the Australian Bureau of Statistics. Laura describes trying on brands that stop at a large (about a size 12): "You're like, 'For fuck's sake, I can't even get my butthole into that pair of pants!'"

It's a bad business decision not to cater to larger sizes, she says: "They are missing out on 60% of the market of women buying clothes… Women want to spend money; they want brands that are catering towards them."

Some of the brands Laura now works with include lingerie brand Simone Pérèle, ethical swimwear label Ellenny Swim, and sustainable winemakers Tread Softly. They're brands she's chosen carefully – with an eye to their environmental impact.

"I've gotten to the stage in my career now where I can say yes or no to certain brands based on what their values are and if their values meet mine," she says. "I vet companies based on who they are, what they make, how they make it, what their impact is on the planet and what they're actively trying to do to be better."

Now, Laura works at the intersection of modelling and activism. In 2015, she designed a line of swimwear made from recycled plastics, while in 2018, she modelled a costume by artist Marina DeBris that was made from plastic and aluminium cans that had washed up on Sydney's beaches. "[Modelling and activism] work really well together," she says. "For me, it's all about purpose, value and communicating the things that we can all do to make the world a better place."

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voice, a new vision

The Uluru Statement from the Heart, released in 2017, is the largest consensus of First Nations peoples on a proposal for substantive recognition in Australian history.

In a historic move, Anthony Albanese endorsed the statement during his 2022 election victory and this year will see a referendum called for an Indigenous Voice to Parliament. While the Voice is not, nor should be, considered a cure-all for the systemic racism of this country, it is an important starting point for ongoing structural change. In a developing political landscape, this issue we're honoured to have Teela Reid, a proud Wiradjuri and Wailwan lawyer, on board to guest edit this special feature – centring her fierce commitment to bettering the status quo.

WORDS TEELA REID **ARTWORK AND POSTER** LAUREN ROGERS

PHOTO: JAKAYLA REID

Let me be very clear from the outset; this always was, always will be, First Nations land, sky and sea.

Yaama, I'm Teela Reid! I'm thrilled to have been invited by *Peppermint* to be the guest editor of this feature! I'm a proud Wiradjuri and Wailwan woman, lawyer, storyteller and the co-founder of Blackfulla Bookclub on Instagram – a community platform that celebrates First Nations Ancestors as the original storytellers. I was born and raised in my community, Gilgandra in western New South Wales. I am also an Aboriginal Land Rights litigator and the inaugural First Nations Lawyer in Residence at the University of Sydney Law School. Previously, I was a working group leader on Section 51(xxvi), commonly known as the Race Power, of the Australian constitution that culminated in the Uluru Statement from the Heart.

The idea to enshrine a First Nations Voice is one of the systemic changes mandated in the Uluru Statement from the Heart: ***"We call for a First Nations Voice to Parliament enshrined in the Constitution."*** That is the invitation the Australian people have overwhelmingly accepted at the heart of the Uluru Statement – to enshrine a "First Nations Voice". It invites the Australian people to "walk with us" towards a First Nations Voice and a Makarrata Commission. A Makarrata Commission would supervise a process of treaties and truth-telling. Makarrata is a Yolngu word meaning "coming together after a struggle". This is the vision for a better future and the mandate formulated by a cross-section of the First Nations community.

This year is going to be an epic year as Australians vote at a referendum. How we respond to the referendum will forever change the course of our nation's narrative. It is so important Australians actively participate in this process and make an informed choice to vote yes or no. The only way to change the constitution is via the Australian people. Politicians do not have the power to change it; the constitution is the people's document.

This is a movement of the Australian people, walking in solidarity with First Nations peoples. It is powered by everyday Australians who want to build a better future for our nation with a shared vision to ensure we achieve a First Nations Voice enshrined in the Australian Constitution. A future that is built on the self-determination of the many different voices of the First Nations; having a voice on the laws and policy decisions that affect our lives within our communities.

To appreciate the importance of this call to action, it is vital to understand that building a First Nations Voice is simply the starting point and not the end goal. A First Nations Voice enables Makarrata and sets the framework for processes of treaties and truth-telling across the continent. Both the Voice and Makarrata are not new concepts within Aboriginal activism; there are many examples in history of Aboriginal people calling for greater control and decision-making power over our lives, families and communities. A Makarrata, or resolution to peace, was also tabled to the Australian Government in 1985 in the Social Justice Package Report.

Solidarity with the mandate for a First Nations Voice does not mean you expect all First Nations to agree, but it does mean you accept the idea to enshrine a First Nations Voice to Parliament is to enable the many different voices to be heard and allow First Nations peoples to speak on behalf of the issues confronting their communities.

Our ability to influence systemic change depends on our capacity to mobilise in a unified way. It doesn't mean we all agree, but it does demand that we stand in solidarity, despite our differences, to fight for a new vision. Tension is useful when it galvanises the strength in unity that is capable of disrupting the plans of the powerful. When it comes to activism, there is no room for small talk; we must have skin in the game both on and off the court, playing not only by Australia's rules but by our own.

It is up to you to decide what side of history you're going to stand on, to mobilise your resources and to commit to the mandate in the Uluru Statement from the Heart. Empowering yourself with accurate information about what the First Nations Voice is and why it is necessary to go to a referendum is vital to ensuring you safely engage in the public conversation.

As a nation, the story we tell ourselves about who we are, our national identity and our connection to one another is inevitably tied to how Australia values the sovereignty and self-determination of First Nations peoples. Together, let's write a new chapter in our nation's history!

Teela x

Referendum Process and Principles

What is a referendum?

A referendum is a mandatory vote required to amend the Australian constitution. The question will require a simple yes or no response. You will not be voting on the model of the Voice, but you will be asked whether or not it ought to exist.

What is the Voice?

A First Nations Voice to Parliament is a modest idea that will have a profound impact on our nation. The Uluru Statement from the Heart mandates it must be "a First Nations Voice" enshrined in the Australian constitution. It is a request for a representative body in the Australian constitution – a Voice that is elected by and for First Nations peoples. This is crucial given First Nations politicians represent the interests of their political parties – whether that be Labor, Liberal or the Greens. Establishing a First Nations Voice enables the many different First Nations an opportunity to be heard on the issues affecting their communities. It is as simple as saying nothing about us, without us! It is also an incredible opportunity to listen and learn from the many First Nations peoples that have lived on this continent since time immemorial.

Why do we need to have a referendum?

First Nations peoples were intentionally omitted from Australia's constitution in 1901. In 1967, a referendum enabled the federal parliament to make laws with respect to Aboriginal and Torres Strait Islander peoples, but it did not allow us a Voice in those laws.

A referendum process provides an opportunity for the Australian people to guarantee the "First Nations Voice" be established. A constitutionally enshrined First Nations Voice ensures the Voice is durable and there is certainty for First Nations input into laws and policies beyond the unpredictability of government cycles. A referendum process provides an opportunity for the Australian people to respond to the Uluru Statement from the Heart, and give the First Nations Voice public legitimacy. A referendum secures its function within the democratic process, irrespective of which government wins an election.

It is important to understand that for the referendum to be consistent with the Uluru Statement, the Australian government must act in good faith and put to the public a vote on a question on the "First Nations Voice". This process resets the balance of power between the people of Australia and the First Nations. It is simply the beginning, and not the end point, to building a better future for our nation. One that is based on the self-determination of First Nations peoples to influence the laws and policies that affect our lives.

The status quo is not working. Consecutive governments have failed to Close the Gap and improve the lives of First Nations peoples. A fundamental change is necessary to ensure the voices of First Nations peoples are centred in policy decisions that affect their communities. The architecture of our society is formed by the structures that have the power to tell our nation's story – it is why it is so important to create a First Nations Voice.

What are the steps to this process?

STEP 1

The Australian government puts to the people a question broadly asking: Whether you support a First Nations Voice?

(This is an example only as the question has not been resolved at the time of writing).

STEP 2

The public votes on the referendum question.

STEP 3

If YES, passed by a double-majority of the Australian population, the Voice legislative design process is underway with First Nations communities.

If NO, the referendum fails. The only option left is for the government of the day to legislate.

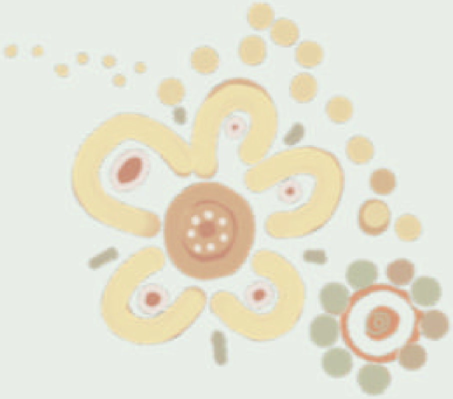
Will First Nations sovereignty be ceded?

A First Nations Voice enshrined in the Australian constitution cannot cede First Nations sovereignty. The first issue with understanding "sovereignty" is that it can mean different things to different people. How settlers define sovereignty can be different to how First Nations peoples express and enforce their sovereignty. To some it might be an individual right, to others it might be a collective right. The essential point to be made is that no western law can ever cede First Nations sovereignty.

How will the Voice effect change?

The Australian constitution is a document that stipulates the separation of powers. It mandates there must be separate legislature, executive and judiciary powers as fundamental pillars of our democracy. These are written into the constitution as principles: it does not include models or details of how these function – the details are outlined in legislation. The Australian constitution is the boundaries within which parliament can make laws, for instance, regarding tax.

A First Nations Voice within the Australian constitution would provide a powerful mechanism for checks and balances on parliament and the government of the day that currently do not exist. But it would only relate to the boundaries within which parliament makes laws in relation to Aboriginal and Torres Strait Islander people. A First Nations Voice would provide the framework for Makarrata, the process required to engage in treaty-making for the many different First Nations. Treaties are creatures of legislation, they require the time to negotiate the terms and conditions. Without a First Nations Voice, they are inevitably vulnerable because they rely on the good faith of the government of the day to uphold their promises.



I believe in the Voice because...

Nathan McGuire

WHADJUK NOONGAR MODEL

I am voting yes because for any outcome that we as First Nations peoples aim to achieve to help better our community, we need the structure in place and a body to help place action around any cause. A Voice to Parliament will help us achieve those goals. For me, it's about the bigger picture and taking the steps towards our future that we as a community may see. This is one of those crucial steps into achieving this.

This is a defining moment in our nation. Voting yes at the referendum is about rewriting the nation's history and putting action behind reconciliation and the moves towards allyship, acknowledging the truth of the foundations of the colony that is Australia. I feel the more discussions we have around a Voice, the everyday Australian will understand that this is about making our country stronger together and moving towards bridging the gaps that have been forced upon First Nations peoples.

Narelda Jacobs

WHADJUK NOONGAR JOURNALIST

In 1981, my father went to the United Nations in Geneva to present a plan for a Makarrata. It came after years of meeting with First Nations peoples across the country and listening to their wishes, but the plan was undermined by racist colonial systems.

The concept of Voice, Treaty and Truth is not new. What is though, is having a Prime Minister whose priority upon election was to commit to the Uluru Statement from the Heart in full. If my dad was still with us, he would speak with the gravity of this moment and would urge us not to waste this monumental chance for change.

In 2023, Australians will be asked to make history and put right 235 years of injustice, discrimination and disadvantage. We owe it to the entire country to vote yes, because when you listen to First Nations peoples, everyone benefits.

Rachel Perkins

ARRERNTE KALKADOON FILMMAKER

Every so often in our country, the power of the people, as Teela describes it, speaks its mind. Mostly this happens at election time. Only very rarely are we asked to have our say at referendum.

One of those moments is upon us and it's a once in a generation opportunity. It's a moment in time to think about our country, the deep past of this nation and how we want it to be in the future.

This really is where you can make a difference with your vote. Teela and I are asking you to stand beside us and the rest of Blak Australia. So, when you are holding your pencil in the polling booth, please vote yes. It will unite our nation and be the change we need in this country right now, a voice in this land we share.

A chronology of action

First Nations peoples have been showing up and demanding to be heard for decades.

1770 – Captain Cook claims the east coast of Australia in the name of Britain. Diaries from the voyage record First Nations peoples living on these lands, making later claims of “terra nullius” blatantly bad faith on behalf of the British Empire.

1788 – The arrival of the First Fleet in Warrane marks the beginning of European colonisation in the lands of the Gadigal, Cammeraygal and Wangal peoples.

1901 – The Australian constitution comes into effect as Australia is formally recognised as a federation. First Nations peoples are excluded from conversations and conventions about its formation and the final document expressly discriminates against them – discounting them from the census and stating the commonwealth could not make laws concerning them.

1937 – Yorta Yorta elder William Cooper presents a petition to parliament, signed by over 1800 Aboriginal people from every state and territory in mainland Australia. It is to be sent to King George VI demanding Aboriginal representation in parliament.

1938 – Aboriginal leaders declare 26 January a **Day of Mourning**. A conference is held at Sydney’s Australian Hall, protesting the sesquicentenary of invasion. Aboriginal activist groups across the continent cooperate on the event, an early landmark in the contemporary Aboriginal political movement.

1963 – **The Yirrkala Bark petitions** are presented to parliament by the Yolngu people. They are the first traditional documents prepared by Indigenous people to be recognised by the Australian Parliament – joining Indigenous lore with federal law.

1965 – A group of students from the University of Sydney – the Student Action for Aborigines, led by Arrente and Kalkadoon man Charlie Perkins – undertake a 15-day bus journey through regional NSW, called **The Freedom Ride**, exposing the entrenched racism and segregation within the state.

1966 – **The Wave Hill Walk-Off** marks the start of a seven-year strike, led by Gurindji legend Vincent Lingiari, calling for equal pay, land rights and political representation. It culminates in the government returning a small portion of Gurindji land to traditional owners in 1975, Prime Minister Gough Whitlam symbolically pouring a handful of soil into Vincent’s hand.

1967 – **The 1967 Referendum** occurs with 90.77% of Australians voting yes to constitutional reform which recognised Aboriginal and Torres Strait Islander peoples as part of the Australian population and placed responsibility for policy and laws regarding Aboriginal and Torres Strait Islander peoples with the federal government rather than the states.

1971 – **The Gove Land Rights Case**, the first significant legal case for Aboriginal land rights in Australia, is decided with the NT Supreme Court ruling against the Yolngu people in favour of a bauxite mining company, and rejecting the doctrine of Native Title. This controversial case galvanised the Aboriginal land rights political movement, inspiring the Aboriginal Tent Embassy among other acts of protest.

1972 – **The Larrakia Petition**, signed by 1000 Aboriginal people from all states in mainland Australia, is sent to Queen Elizabeth II, calling for land rights and political representation. It declares that without treaty, they are “refugees in the country of our ancestors”.

1972 – **The Aboriginal Tent Embassy** is established in front of Parliament House to protest the government’s refusal to acknowledge Aboriginal land rights.

1973 – **The Woodward Royal Commission** is established by the Whitlam Government to find an appropriate way to recognise the traditional rights and interests of Aboriginal peoples in and to the land. A foundational step in the recognition of Aboriginal and Torres Strait Islander land rights in Australian law, the recommendations influenced the implementation of the Aboriginal Land Rights (Northern Territory) Act in 1976.

1980 – The National Aboriginal Conference (NAC) adopts the term **Makarrata** to describe the process of creating a treaty. Chairman of the NAC Jim Hagan says “using the word Makarrata makes it clear this is intended to be an agreement within Australia, between Australians”.

1982 – Five Meriam people led by Eddie Koiki Mabo launch the landmark **Mabo v Queensland** case in the High Court, claiming native title to the Murray Islands. Ten years later, the High Court delivers the Mabo Decision – rescinding terra nullius and recognising the land rights of Indigenous peoples.

1988 – **The Barunga Statement** is presented to the government calling for self-determination and the granting of social, economic and cultural rights. In response, Prime Minister Bob Hawke commits to developing a treaty by 1990 that never eventuates.

1990 – **The Aboriginal and Torres Strait Islander Commission (ATSIC)** is established – an Indigenous-elected national representative body through which Aboriginal peoples and Torres Strait Islanders are formally involved in the processes of government affecting their lives. The ATSIC is abolished by the Howard Government in 2005.

1994 – 26 January is made a National Public Holiday by Prime Minister Paul Keating, creating the current status quo of **"Australia Day"**.

2008 – **The Yolngu and Bininj Leaders' Statement of Intent** is presented to Prime Minister Kevin Rudd calling for a process of constitutional reform to recognise and protect Aboriginal rights to culture, lands and waters, and self-determination.

2010 – Australia signs the **United Nations Declaration of Rights for Indigenous Peoples** (UNDRIP) after being one of only four nations that voted against it initially. Aboriginal and Torres Strait Islander peoples are involved in its drafting. While UNDRIP provides a framework for Indigenous political advocacy, it creates no enforceable rights in international law, and Australia has yet to implement its standards in a formal and comprehensive way.

2015 – **The Kirribilli Statement** is given to Prime Minister Tony Abbott and Opposition Leader Bill Shorten by 40 Indigenous leaders stating that symbolism and minimalist reform will not be acceptable and insisting that the path forward must be to give the First Nations enduring input into how they are to be recognised in the constitution.

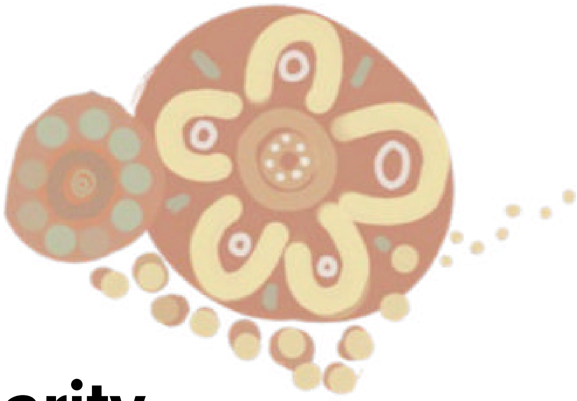
2017 – **The Uluru Statement from the Heart** is issued to the Australian people asserting that Aboriginal and Torres Strait Islander sovereignty has never been ceded, calling for a constitutionally entrenched First Nations Voice to Parliament, and a Makarrata commission to oversee a process of treaty-making and truth-telling.

2019 – Eight claimants from Zenadh Kes, the Torres Strait 8, bring a human rights complaint against the Australian government to the United Nations over the government's inaction on climate change, starting the **Our Islands Our Home** campaign. In 2022, the United Nations Human Rights Committee finds in favour of the Torres Strait 8 in a landmark international legal decision that sets a precedent for Indigenous peoples all around the world.

2022 – First Nations delegates, including members of The Uluru Dialogue and Uluru Youth Network, and Alfred 'Pop Alf' Neal – one of the last surviving leaders of the 1967 referendum campaign – deliver the **Yarrabah Affirmation** calling for a Voice referendum within the next parliamentary term.

2022 – The people of the Torres Strait Islands release **The Masig Statement or Malungu Yangu Wakay** (Voice from the Deep) outlining their aim to "achieve self-determination and regional autonomy" by 2037.

> Our ability to influence systemic change depends on our capacity to mobilise in a *unified way*. It doesn't mean we all agree, but it does demand that we *stand in solidarity*, despite our differences, to fight for a new vision.
>
> **TEELA REID**



Actioning solidarity

For 30 years, Arnold Bloch Leibler, a leading Australian law firm, has worked with First Nations peoples, most often pro bono, on matters at the core of Indigenous self-determination resolve. Here, they speak to the power of solidarity in action.

Peppermint is grateful for ABL's sponsorship of Teela's work for this feature through their Indigenous Solidarity Network.

WORDS JULIA HEYWARD, ANNIE WARD-AMBLER AND MAX GRIFFIN

ABL's Indigenous Solidarity Network (AISN) is a group of lawyers and staff at all levels of the firm, who seek to ensure First Nations' voices are heard and incorporated in all we do.

Our statement of commitment captures these responsibilities and confirms our unequivocal acceptance of the invitation reflected in the Uluru Statement from the Heart to walk together in a movement towards a better future, with the First Nations Voice to Parliament leading the way.

In the lead up to the Voice referendum this year, ABL is privileged to be invited by *Peppermint* to share some insights into our approach to actioning solidarity.

For us, being a true ally means listening to, and learning from, Indigenous perspectives with humility and open minds; educating ourselves about Australia's true history; engaging in real action; and self-reflecting.

Listen and learn

We've learned the importance of truly listening with humility to the experiences of First Nations peoples. Relationships of mutual trust cannot even begin to form unless non-Indigenous people are prepared to do that. For us at ABL, as First Nations allies, this means honouring the principles of "free, prior and informed consent" and "nothing about us, without us".

It is essential we all take time to read the Uluru Statement from the Heart carefully and listen to the overwhelmingly positive perspectives of First Nations peoples on what the Voice means to them, empowering lives and giving agency in relation to decisions that may affect them, for the good of civil society.

Educate ourselves

In ABL's work alongside First Nations peoples, we know the "more we learn, the less we know". Nothing can be truer when it comes to the Voice. We all need to continue to educate ourselves and refine our understanding about this once in a lifetime opportunity.

There is a plethora of valuable resources on the rich history and cultures of First Nations peoples and the ongoing impacts of colonialism and racism. We all have a personal responsibility to undertake this task. In doing so, First Nations' perspectives must be prioritised. It may lead to an understanding, as it has for us, that non-Indigenous Australians, in various ways and by various means, are direct beneficiaries of colonisation. Non-Indigenous opposition to the Voice must be critically analysed in this context.

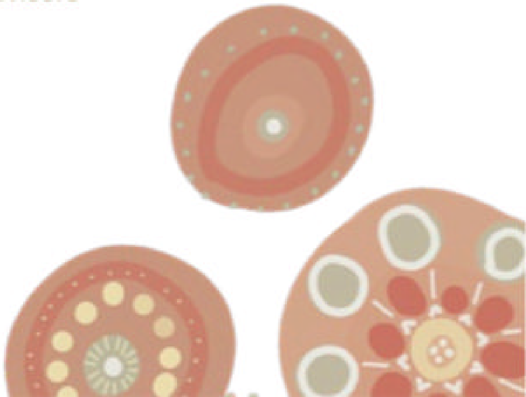
Take action

True Indigenous solidarity requires focused and strategic action. We all have unique skills and networks to offer to the cause. Get involved. This is a peoples' movement. As a law firm, in public and in private, our focus will continue to be directed towards advocacy and helping to debunk the false legal arguments being mounted in opposition to the Voice.

Reflect

The pathway to self-determination is always developing, as are the ways non-Indigenous contributions can be made to supporting the Voice. ABL's pivot in recent years towards the language and an approach of solidarity was the result of self-reflection and feedback. We've learned that for some First Nations peoples the concept of reconciliation is complex. It is healthy to acknowledge and incorporate better ways of doing things, from the symbolic to the practical – which are inherently interconnected. It helps us to become better, more effective allies.

Arnold Bloch Leibler
Lawyers and Advisers



VOICE
MAKARRATA
Lauren Rogers

Arnold Bloch Leibler

Lawyers and Advisers

Yes to the Voice

For 30 years now, Arnold Bloch Leibler has worked in solidarity with Aboriginal and Torres Strait communities, organisations and individuals, on matters and issues that go to the heart of their resolve to achieve ‘ground-up’ self-determination. We’ve learnt along the way that when proper, respectful consultation occurs, empowerment results. That is why we unequivocally support the Voice and its honouring of the fundamental principle of ‘nothing about us without us’.

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courageous creativity

The path to creative entrepreneurship is paved with mistakes made, lessons learned and, hopefully, even some success. As part of the Finders Keepers Creative Summit for 2023, we asked some of the courageously creative speakers one simple question:

"What would you tell yourself at the start of your creative journey?"

Cat Bloxsom and Morgan Collins

Founders, Cardigang

As a creative person, it's really easy to get lost in the weeds, focusing on making every little detail perfect. But realistically, done is better than perfect. Ultimately, it's not until you get something into the market and start receiving customer feedback that you'll know whether or not you're on the right track. If you're not embarrassed by your first product, you've launched too late. When we look back at our first product offering and compare it to where we are today, we've evolved a lot! Maintaining that momentum and constantly testing and trying new things in the early days is super important. There is no silver bullet for success.

Jasmine Mayhead

Founder, Common Intent and Ethical Made Easy, Owner and Director, Worn For Good

Never be afraid to message someone on Instagram, to ask people out for coffee, to be their biggest cheerleader and to believe in their work alongside your own. There is truly enough space for everyone. Some of your closest friends and biggest opportunities will come from this – as long as you are coming from a genuine place of wanting to support and help others.

Laura Thompson

Co-founder, Clothing the Gaps

Growing up as a teenage Gunditjmara woman in Collingwood in the 1990s, I craved fashion that represented and connected me to my culture and people. Other than my Melbourne Blacks basketball singlet and my Aboriginal flag tee, there were few options in my wardrobe. Back then, the idea that all Australians would get behind Black fashion seemed impossible. I definitely didn't realise I could have a business – I didn't know anyone who did!

Today, if I was talking to a young First Nations person who wanted to start their own business, I'd tell them now is the perfect time. There's lots of support and opportunities to make something. I'd tell them not to look for the gaps in the market or what you think "might" work. Look inward and think about what you love and what you are passionate about. Follow your passion wherever it leads.

Pete Cromer

Artist

Listen to your gut. That little tingle or alarm that goes off can be both positive or a cause for concern. I've learned things the hard way too many times to count.

Back yourself. Don't wait for others to do it – be the first person to champion yourself. You will have times of self doubt and that's ok. Remember, your path is yours to follow. If you're unsure, it's always ok to ask for help.

Play and fail. Pursue ideas and new techniques without the pressure of success. Embrace learning and making mistakes. Thrive off it. The world won't end.

Celebrate your accomplishments. Make sure you take time out to reflect on your successes. Whether big or small, it's important to recognise achievements in the here and now.

Call yourself out. Be aware when you're procrastinating. "Eat the frog first" and don't do things at the last minute. Always look at ways for self improvement.

Esther Sandler

Designer and founder, Togetherness

Everyone's creative journey looks different and there is no one way to go about things. It's taken me a while to get to a place where I feel comfortable with the particular way I approach designing and making decisions for my business... and I'm still working on it! There are plenty of times where I compare myself to others and it makes me feel awful – and maybe this will always be the case – but I've learned that I feel the best about my work when I stay true to my own likes and values, despite what is trending or what others are doing.

Shuh Lee

Artist and crafter

It's ok to have fun, to explore and to play with any concept freely. Do what excites you but always be mindful in putting thought and effort behind your work. I would tell myself to not worry, to trust in your process and that what you intend will make sense in the end.

Matt and Lentil Purbrick

Co-founders, Minimum Wines

MATT: First and foremost, use your intuition to guide not only your creativity, but also your decision-making. What does your "gut" say? Secondly, express yourself strongly, manifesting your ideas into existence while collaborating along the way. And thirdly, patience – don't expect every seed to fruit immediately. These three elements combined mean stepping into conversation and collaboration with a clear sense of your own identity, allowing your work to grow to be more substantial, its impact broader and appreciation more profound. Earlier in life, this perspective on my work would have meant I didn't allow those with "power" to take mine (whether that be diluting or taking ideas or making the work feel undervalued) and saved some of my heartaches.

LENTIL: Honesty with yourself. If you are setting out on a project with an intention that doesn't feel true to yourself, aligned with your values or you can't answer the question of why you are doing it... don't do it. Spend time – like Matt said, patience – figuring out the "why". This process sets you on a path that is true to yourself and much more fulfilling, successful and empowering in the end.

FOR MORE CREATIVE INSPIRATION, POP ALONG TO **THEFINDERSKEEPERS.COM**

> There's so much willingness out there to reach out to one another and offer care and kindness. And kindness is needed everywhere.

take heart

In 2016, one Hobart woman decided to sew and distribute small felt hearts to anyone who felt in need of love or wanted to offer some. She had no idea this kindness project would become a global phenomenon.

WORDS CAROLINE RICHES **PHOTOS** (ABOVE AND LEFT) SARAH DE JONGE / 1000 HEARTS

According to Japanese tradition, folding 1000 paper cranes gives someone a chance to make one special wish come true. It was globally popularised through the story of Sadako Sasaki, a Japanese girl who, exposed to radiation from the atomic bombing of Hiroshima, developed leukaemia and began folding paper cranes so that her wish of becoming well would be granted.

Inspired by the legend, in 2016, Hobartian Sarah De Jonge decided she wanted to spread love and kindness – not by folding paper cranes but by sewing 1000 felt hearts. "I wanted to do something that was just about kindness that I wasn't doing for any kind of strategic plan or being paid for," she says. "I wanted it to be truly from the heart."

Having worked in the not-for-profit space her whole career across organisations including Lifeline, CanTeen and Cancer Council Tasmania, Sarah, who coincidentally was born on Valentine's Day, knew the power of kindness and community connection. She had previously cut, sewed and stuffed 50 colourful felt pocket hearts and posted a photo of them on her Facebook page, offering to send them out for free to anyone who wanted one.

"Some people wanted one for a sick friend or an ageing parent, but most wanted them for their kids. And then people started messaging me and saying, 'Wow, that heart was a really powerful thing' or 'It made a real difference for my child or during separation anxiety.'"

For one boy Hugo, Sarah recalls that his mother described the heart as "life-changing". "He would take his heart in his pocket and give it a squeeze when he needed to. It allowed him to do things that he would have been too anxious to do before, such as go on school camp and do a high ropes course. It was about knowing that he had people behind him who cared, which gave him strength."

"It made me realise how powerful these little hearts could be," Sarah adds. "And how sewing 1000 of them would enable me to reach more people."

Sarah was determined to make the project eco-friendly. She used 100% wool felt and pure wool or other sustainably sourced stuffing. The hearts measure just over three centimetres across and are stuffed firmly "to cope with lots of squeezing and pocket dwelling". While it takes Sarah just three minutes and 16 seconds to create one, including cutting the felt, she didn't know how long it would take to sew 1000 of them. She set up the 1000 Hearts Facebook page so people could follow her project and then offered to give out hearts to people who needed one. She was staggered by how many people wanted to get involved.

> I have heard from a multitude of people over the years that making hearts or receiving a heart has been the thing that has kept them going.

“Quite quickly I had people I didn't know following me, who were friends of friends, or people they had shared it with," Sarah reflects. “I realised I was now speaking to a wider audience. By the time I had the thousand, 76 people had offered to give some out in their communities. So I packaged them out into the world.”

The feedback was incredible, with many people who had distributed and received the hearts reaching out to Sarah with gratitude. She had completed her project, but quickly realised it wasn’t the end.

“People wanted to make them and were asking about templates and instructions. That was when I took a step back and thought, ‘Ok, how am I going to make this work? Because it’s going to be extremely costly if I just keep making and giving out hearts forever.’ I started thinking that I could create a kindness community and get others involved in that little vision I had. That was the start of what’s now happening on a global scale.”

While Sarah remains the figurehead of the community, it has also evolved independently. Anyone can visit the 1000 Hearts website and download free resources, instruction sheets and templates. The Facebook community, or 'Heartland', is now 10,000 people strong, while a separate Facebook group, Hearty Ripplers, is a happy and humble place where requests for hearts for those in need are quickly met by 'heartists' keen to create, send and spread some kindness.

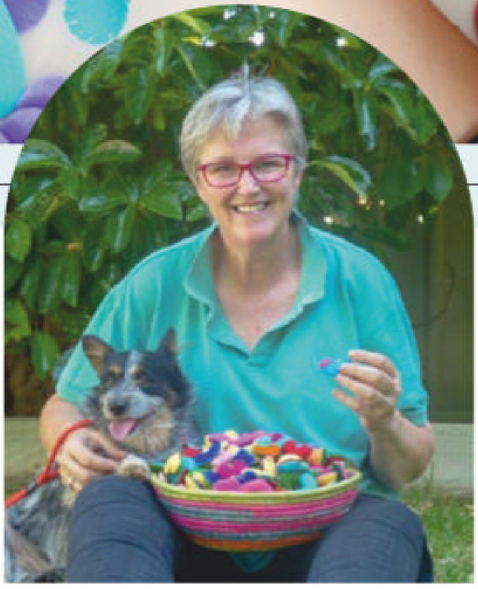
Over the last seven years, tiny handmade hearts have been given to cancer patients and parents of stillborn babies. They’ve been distributed to those suffering mental health difficulties, nursing home residents, domestic violence survivors, foster children, natural disaster victims and volunteers – to anyone giving or needing love.

Thanks to the Hearty Ripplers’ extended network, a hospital physiotherapist was sent hearts to distribute to young people injured during the 2017 bombing at the Ariana Grande concert in Manchester, while a woman taking medical gear to Ukraine from Australia carried a huge bag of them in her truck. They were also given out to those affected by the Grenfell Tower Block inferno in London in 2017, to firefighters, volunteers and those left homeless by Australia’s 2019 bushfires, and to the victims of Australia’s floods in 2022.

“One of the firefighters kept hers in her pocket the whole time she was fighting the fires,” Sarah recalls. “She said when you’re out there in hell, you’re tethered by the knowledge that people are thinking of you and care about you.”

Sarah herself embroidered hearts with rainbows for each of the 49 people killed in the mass shooting at a gay nightclub in Orlando, Florida, in 2016. Thanks to a Hearty Rippler whose daughter was a news anchor in the US, they now sit in a glass jar as a permanent part of the memorial.

But the hearts don’t only appear in moments of sadness. They are also slipped quietly into bags, sent in business packages, popped into party bags or offered as wedding favours. Some people give them to loved ones and keep another for themselves so they feel connected; many hearts live under the earth in graves.



FAR LEFT: MICHELLE CASSERLEY
ABOVE LEFT: 1000 HEARTS
MIDDLE: CAROL FULTON-KENNEDY
RIGHT: KERRY DAVIES

Sometimes they simply create a reason for people to stitch together. For some, this is about mindfulness and connection. For others, making a heart can help mend another that's broken.

For Michelle Casserley in Port Lincoln, hearting gave her a focus throughout the uncertain times of the COVID-19 pandemic, when she was also battling mental health issues. "Stitching got me up in the morning and it still helps me now. If I start getting caught up in thinking, I'll make some hearts and it just stops," she says.

Michelle decided to make 1000 hearts like Sarah, but she's now made more than 3800. She's donated many to community organisations. "I love the feeling of being part of the community of people stitching hearts and giving them out. And I love hearing the stories in the group," she adds.

Kerry Davies in Perth teaches children how to sew the hearts in schools as part of a kindness initiative. She provides the cut felt hearts, lets the kids pick the colours, then threads the needle and lets them sew. "It doesn't matter how they stitch it; I love seeing how it engages them," she says. "When they're busy doing something creative together they become softer and kinder. Sometimes they chat and sometimes they're just peaceful. Then they can keep their heart or give it to someone they love."

Kerry says she always keeps a stash of them in her bag to give out to strangers. "I give them out a lot, I can't help myself. You know when you see someone who looks like they're just going through the motions? That's when I give them one," she shares.

Carol Fulton-Kennedy in Moree had never sewed before but discovered a new passion through hearting after she received a heart herself. "Sewing has quickly become a complete addiction and I now hardly go through a day when I don't make some hearts," she says. "It's just the most remarkable little token of love. Everybody benefits – the people who are stitching and the people who are receiving. And as more people come into the group, the little ripples can ripple away even further."

Sarah continues to make and donate hearts and materials thanks to the money earned through an Etsy shop for 1000 Hearts that sells kits with pre-cut felt and pre-made embellished and embroidered hearts. She estimates she's sewed around 20,000 hearts in total and says it's the stories that have made her continue.

"The stories have astounded me, the power of the hearts and where they have been. Some of them have made the difference between carrying on another day and giving up. I have heard from a multitude of people over the years that making hearts or receiving a heart has been the thing that has kept them going."

"I feel really quite amazed by what happened from that idea that I had," she adds. "It's much bigger than me; it's a testament to the goodness of people. There's so much willingness out there to reach out to one another and offer care and kindness. And kindness is needed everywhere." ⌀

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WHAT'S LOVE GOT TO DO WITH IT?

Could love languages be the answer to your own achievable climate action?

WORDS CAITLIN MORIARTY

How do you show someone you love them? How do you like to be shown? The answers are as diverse as each of us. “How do I love thee? Let me count the ways,” wrote Elizabeth Barrett Browning. “Love is many things. It is varied,” said Maya Angelou. “The Love Boat promises something for everyone,” crooned the theme song to a show you may be too young to remember.

You get the idea. Love can take many forms – from a dozen red roses to taking out the bins – and all are worthy of the heart-eyes emoji.

Marriage counsellor Dr Gary Chapman defined different styles of love in his 1992 book *The Five Love Languages: How to Express Heartfelt Commitment to Your Mate*. In the book, Gary emphasises that understanding our own love language can give us a deeper insight into ourselves and subsequently help us build healthier, more sustainable relationships.

Imagine if you could transfer your preferred love language from the realm of the romantic and into individual environmental responsibility. After all, in the long-term fight for climate action, it’s easy to find yourself running from commitment – especially when it feels like you are the one putting in all the effort and others (looking at you, lacklustre politicians and mining billionaires) are not thinking about the needs of Mother Earth.

Rather than tiring and breaking up with individual climate action, take heart: just like love, every little bit helps and you *can* make a difference. Once you have the lowdown on your own love language, consider how you might use it to nurture arguably the most important relationship you’ll ever have... with the gorgeous planet we all call home.

Words of affirmation

If speaking the language of love feels right to you, you know that words matter. You love to be hyped by your honey, and you know that a simple text saying, "You're the best," can make someone's day.

When it comes to speaking up for the earth, your sweet nothings can become somethings if you use your words to inspire, challenge and give a voice to the voiceless. Engage in important conversations around climate action with friends and family; post on social media about your efforts or repost the words of experts, scientists and activists; and put pen to paper to write to your local politicians about an important environmental issue in your community.

Physical touch

Got love songs like 'I Want to Hold Your Hand', 'Throw Your Arms Around Me' or anything with the word "kiss" in the title on the brain? Physical touch might be your preferred way of loving!

Likewise, don't be afraid to get a bit handsy with the planet. You could get down and dirty by joining a tree-planting organisation, volunteering at your local community garden or tending to a worm farm at home. Take things a little further in the physical sense by choosing to cycle or walk a few times a week rather than drive, and work up a sweat for Mother Earth.

Quality time

Quality time is all about giving and getting undivided attention. If it's your love language, you're all about stopping to smell the roses with the one you love.

If you want to slow down and be in the moment with nature, consider scheduling regular dates with the great outdoors: go swimming in natural creeks, forest bathe in a quiet green spot, hike through the bush, picnic in lush gardens and generally just admire everything we're all working so hard to preserve.

Receiving gifts

Whether it's a potted plant or an ethically sourced diamond ring, if gifts are your love language, you enjoy the tangible elements of love.

But what can you give the planet that has everything? Mother Earth doesn't expect much, she's a humble queen. From seeking out sustainably grown flowers and handmade earrings, to choosing fair trade chocolate and shopping with a local maker, every gift given consciously, thoughtfully and mindfully is a gift to her.

Acts of service

Finally, the unsung hero of the love languages: acts of service. Often unseen and unremarked upon (perhaps not even posted on social media), these actions may not have the glamour of extravagant gifts or passionate embraces, but that doesn't make them any less important.

Earth-focused acts of service could begin on the home front. You could sort the recycling, turn off the light as you leave the room or meal-plan to ensure less food waste. Then, you could decide to make it official and head into your community – volunteering with organisations like Clean Up Australia, committing to #TakeThreeForTheSea or hitting the streets to engage in protest actions like School Strike for Climate.

However you choose to act, do it with consistency, conviction and a whole lotta heart. In the words of poet William Morris, "Love is enough: though the world be a-waning."

DARCI PATERSON

Walking near my home is a place of solitude and familiarity for me. It's different every time I return but the feeling is still the same.

A MOMENT LIKE THIS

Life is not solely made up of transformative moments. But throughout the ordinary, sudden and piercing sweetness is still profoundly possible. In this photo essay, 'The Sweetness of Everyday Joy', photographer Ella Saunders-Cuming celebrates the magically mundane.

PHOTOS ELLA SAUNDERS-CUMING

HOPE DEFTEROS

Days when I don’t play guitar feel a lot harder and louder than the days when I do pick it up.

LONELY LANDS RECORDS
GOATS
BALLISTIC
NAIL
YOUR MATES
SAPPORO

RIB LET

For me, I feel most free when on wheels. Roller skating has brought me to such a positive and welcoming community where I've felt supported enough to test my own abilities in wild and creative ways. I wouldn't be the person I am without it!

HANNAH BRYDON

Whenever I feel I need to chill out from my phone and technology,
I reach for an old canvas and just start painting whatever comes out.

LOTTI CUMING

Watching the sunset reminds me how truly beautiful life can be.

JANE MILBURN

It soothes my soul to do this quiet work with my hands on natural fibres. It connects me with my ancestors, provides me with authentic garments to wear and feels good to be contributing to a broader solution for fashion waste.

INDIA THOMPSON

The sun brings me
back into my body,
back to myself.

PATIENCE HODGSON

I find so much joy in painting, partly due to how difficult I find it. Every time feels like grasping at the unknown. Painting colour and abstractly help to dull my busy mind. The intangible nature of abstract leads my brain to a more curious state which naturally drifts me away from being self-critical. It's there that I can feel myself on the edges of a flow state. I have never been able to fully achieve that much-discussed state of flow, however, being close, on the outer edges, is still such a joy.

KELLY SAUNDERS

My morning coffee gives me the time and space to reflect and centre myself. ⌀

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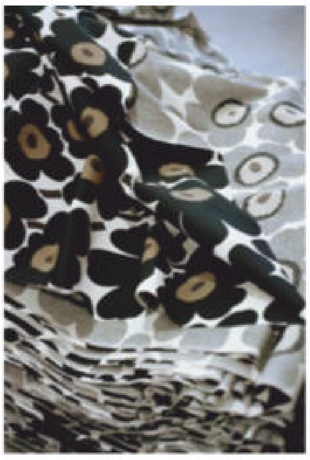


quite contrary

Legendary Finnish fashion and lifestyle house Marimekko is embracing its rebel spirit to journey towards a more sustainable future.

WORDS LAUREN BAXTER **PHOTOS** MARIMEKKO

Tiina Alahuhta-Kasko recalls writing letters to her parents as a teenager, urging them to subscribe to the big international fashion mastheads so she could "learn different languages".

And learn languages she did – Tiina now speaks five – but it was that keen interest in the pages of fashion and design that saw her land a dream internship at the iconic Finnish design house Marimekko after studying international business, marketing and finance. She worked her way through the ranks of PR to lead the label's marketing team and now she is the creative juggernaut's admirable, and affable, president and CEO.

Marimekko could very well be Finland's hottest fashion export, born in 1949 after World War II had ravaged much of the country. Its founder Armi Ratia was inspired by the cultural void that existed at the time and felt the desire to re-energise and bring joy to a war-torn country. "One has to dream," Armi said. "And one must stand out from the rest." She gathered young female artists and creatives and invited them to create prints for her husband's textile printing factory. "People admired the fabrics but they didn't know what to do with them," Tiina shares. In 1951, Armi and her husband organised a fashion show to give people ideas about what they could make.

"Ironically, that idea was not to sell [the garments] but when people saw the liberating designs in the bold, avant-garde prints, it was something completely different from the conservative and restrictive world of fashion at the time," Tiina reflects. "People wanted to order them and that's when Marimekko started. Very fittingly, Marimekko actually translates as 'Mary's dress.'"

These days when one thinks of Marimekko, smock dresses, bold graphics, and an unwavering sense of play come naturally to mind – perhaps also the classic Unikko poppy print and visions of a seafaring Jackie Kennedy on *Sports Illustrated's* December 1960 cover. (Jackie apparently bought seven Marimekko dresses during the US presidential campaign, pushing the label further into mainstream success.) The Finnish company has been fervent in its celebration of a unique way of living since its inception – championing freedom of mind and a sense of rebellious creativity.

"Marimekko has always been a sort of rebel in the world of fashion – empowering people to unleash their own, personal self-expression through bold prints and colours," Tiina enthuses. "That's what we're all about – empowering people to be happy as they are, bringing joy to their everyday lives through our art of printmaking. At the same time, we're a very inclusive brand, which is something that the whole birth story explains very well. We've never wanted to say how people should be. We've always wanted to encourage them to unleash their own personality."

While that description doesn't translate neatly into a traditional demographic, Tiina thinks there's a universality to Marimekko fans: "Our customers are walkers of their own path in life – who live and don't pretend. They're typically more conscious consumers who also understand their own responsibility for their consumption choices."

These consumption choices now go beyond the fabric that endeared the brand to sewists the world over. The bold paint splodges, confident chevron stripes and that iconic poppy can now be found on tea towels, crockery and bed linen. They've been splashed across collaborations with Adidas, Uniqlo and IKEA. And, of course, they sing loudly on garments still designed "for women whose way of wearing clothes is to forget what they have on", as American fashion writer Eugenia Sheppard described the label in 1963.

"In the fashion industry, if we think back and compare it to, let's say 10 years ago, I like to think that the world of these old-fashioned status symbols, this superficial exclusivity, is not really

ABOVE: TIINA ALAHUHTA-KASKO

> One has to dream. And one must stand out from the rest.

so aspirational anymore," Tiina says. "Consumers around the world are starting to look for things that are meaningful for them – their values, their personality, places where they genuinely connect."

She puts it down to value-driven disruption accelerated by the COVID-19 pandemic. "Already before the pandemic, we could see the changes in consumer values," she says. "We could see the increasing importance of sustainability and overall diversity, equity and inclusion. But during the pandemic, when we were in our homes because of this horrible crisis, in those moments, we as humans go back to the important things. We also re-evaluate what is important to us in life."

Ever since the beginning, Tiina says that Marimekko's design philosophy and operations have been rooted in sustainable thinking – striving to create a feeling of long-lasting joy consumers wouldn't want to throw away. "But when you have a brand that has a strong history and roots, which is an amazing asset for sure, it's equally important to be able to translate it in a forward-looking way," she shares.

This isn't unique to the brand, but Finland as a whole – the country repeatedly scores highly in the Environmental Performance Index, speaking volumes to its value for social and ecological welfare. Nordic countries have become known for their efforts to acknowledge the fashion industry's impact on people and the planet. Earlier this year, Copenhagen Fashion Week implemented a sustainability action plan which meant all brands on its schedule had to meet 18 minimum requirements across strategic direction, design, material choices, working conditions, consumer engagement and show production.

While Marimekko did not show this year, the company has ambitious targets for sustainability. It wants to "inspire the industry, but also inspire customers on this sustainability journey".

"When we evaluate sustainability, the length of the life cycle of the product is really key," Tiina says. "We just launched a peer-to-peer, second-cycle platform called Marimekko Pre-Loved." In Finland, she says, Marimekko is consistently one of the top brands found in the secondhand market: "You can find pieces of Marimekko from the 60s and 70s. I think that is the true testament to the timeless and lasting design. It's equally relevant today and the condition in which the products are in is amazing."

Looking to the future, the brand has committed to "a really ambitious road map for emission cutting" extending beyond its operations and comprising the entire value chain. That sustainability strategy, Tiina says, is founded on three main principles: timeless design, leaving no trace and equality across the industry. "It, of course, includes our own operations, a big portion of which is actually the materials that we use, and then the logistics. We've formally announced our commitment to the Science Based Targets Initiative – in line with the Paris Climate Agreement. In the next couple of years, we will be actually announcing the targets but we're quite far along in our planning so that we could commit, which is really meaningful for us."

"We believe that we need to aim high, create a road map and then progress towards it," she continues. "This vision also requires new kinds of innovations in technologies, materials and business models, but we are committed to progressing them together with our partners."

Sustainable practices, however, also need to extend to the people of the earth. Marimekko works with the likes of the Better Cotton Initiative to drive these values in the wider context of the industry. "It's really important for us that our products, no matter where they are produced, are made in line with our values and sustainable sourcing principles. Our ambition is to extend our transparency up to the raw materials. We're also widening our audit to the second and third tiers in our supply chain."

But, in the context of the global industry, "we're still a small player", Tiina admits. "It's important for us to partner with organisations and parties with whom we can push overall progress but we do everything that we can do from our own perspective to promote this."

"We all feel that the work that we're doing to promote sustainability and this ambition that we have to be at the forefront of providing more sustainable products and operations is some-

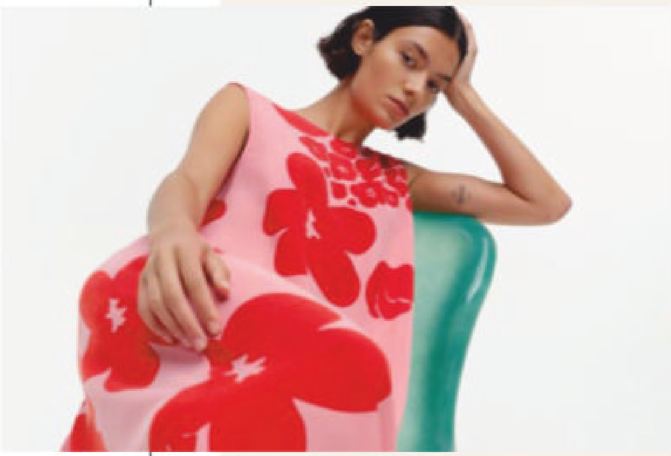
7. Höyrytys
Steaming

thing really meaningful for us," she says. "We believe in the power of our own example."

With a design language that has formed by treading in the boundaries between art, design, fashion and architecture, Marimekko has never shied away from innovation. It seems, spurred by that rebellious spirit of its infancy, the company is well placed to take up the mantle and could effect real, systemic change in an industry often buoyed by greenwashing and misinformation.

"If we think about some of our most iconic designs, like the Unikko poppy print which is famous all around the world, what made that such an icon is that it is an unconventional, radical floral print," Tiina reflects. "If we think about the 1960s, if we think about the years preceding that, the world hadn't really seen anything like it.

"At the time, the founder of Marimekko had forbidden all the designers from creating floral prints. She felt that flowers were much nicer in nature and didn't want to have romanticised copies. But Maija Isola, the designer behind the poppy and some 500 other Marimekko prints, didn't care about the rules. She was like, 'I'll go ahead and create this entire series of floral and plant-inspired prints,' and one of them was the poppy. It speaks to how that freedom of creativity and a rebellious spirit can drive positive values like optimism and empowerment."



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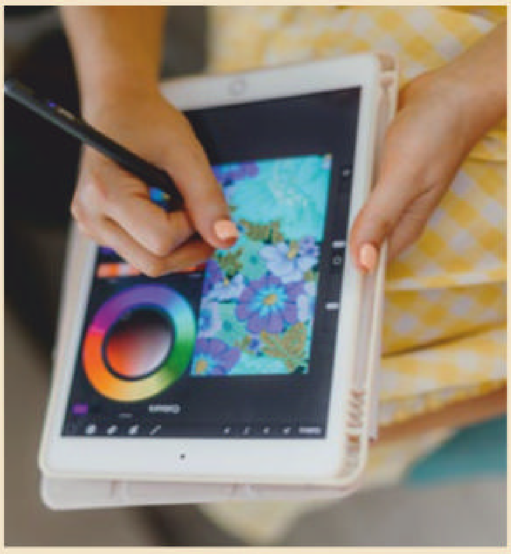

retro revival

My Keeper's Sera Choat leans into frolicking flower-child vibes with her vintage-inspired, New Zealand-based label, while staying across all sides of sustainable fashion.

PHOTOS EMILY CHALK **FOR MORE FABRIC FUN GO TO** SPOONFLOWER.COM

Has sustainability and ethics always been part of your ethos?

Funnily enough, no. When I first started My Keeper, I just wanted to create clothes that I liked. That was it. I had no idea what it meant to be sustainable and ethical back then. I even remember this one time when a sustainability blogger contacted me to feature my brand on their blog. They asked if my brand was "ethical and sustainable". At the time, my response was, "No, why's that?" I cringe thinking about it now – I had no idea! These days it is one of my most important values.

What inspired you to structure My Keeper the way you have?

I wanted My Keeper to be accessible to everyone. Those who can afford to buy made-to-order can; those who want to wear My Keeper but it's a stretch on the bank can rent; and those who can sew are able to make their own. I am all about inclusivity in terms of sizing, accessibility and diversity.

How did you get started in fashion and textile design?

Ever since I was about 10, I've been obsessed with all things creative, but I had a soft spot for fashion. I would dream up these amazing dresses and draw them in my school books, but I never had the skills to execute them. Now, I'm a full-time Year 7 classroom teacher. Don't ask me how I manage to juggle teaching and My Keeper – I couldn't actually tell you!

When I was in my second year of study to become a teacher, I started dabbling in sewing and decided I was going to launch 10 one-of-a-kind handmade dresses to sell on Walk in Wardrobe [a buy-and-sell Facebook group]. They sold out in minutes, and I was hooked from that point forward. The quality of those items was debatable, and I would love to know what those dresses are up to now, but hey! That was where it all began.

Where do you draw inspiration from for your prints?

My inspiration is completely from the 70s and 80s. Initially, my prints were recreations of memories of fabrics and sheets that were at 'The Farm' – the home where my mum grew up.

Some of the prints I've designed still remind me of that special place. It's still in the family, we go back to visit often, and the coolest part about the house is nothing has changed. The ornaments are still the same as when my mum was a child, her room is still painted the most beautiful shade of pale aqua and the blankets are ones that have been passed down through generations. I think prints can trigger memories and feelings about places and people.

What is your favourite thing about using Spoonflower as part of your process?

Discovering Spoonflower was such a game-changer for my business – it meant I could truly express myself through my brand. It not only allows me to create beautiful, one-of-a-kind prints for customers' dresses and my rentals, but I also have the opportunity to sell my fabric by the metre too. One thing I really appreciate is the quality of the fabric. I have 350 rental dresses and a lot of these are made from Spoonflower fabrics. These dresses get worn, on average, around 300 times each and somehow the colours remain vibrant and the fabrics are in great condition.

Why do you think print-on-demand fabric is so popular?

There has been a movement to support small businesses over the last year or so, and Spoonflower is a great place to do this. You can purchase fabric from creators all around the world. I think the ability to print your own designs is quite possibly the coolest thing ever – the idea that you can make something completely unique is so special.

What's been your biggest learning curve?

I failed textiles when I was in high school! Around the age of 14, my high school textiles teacher was made redundant, so I took the subject via correspondence. Without the amazing resources we have these days (YouTube, Instagram, blogs, TikTok), I was lost. So when I started My Keeper, I truly was a beginner. Every year I improved – perseverance really does pay off! Looking back on my journey, it's hard to believe I am where I am today.

Which trending aesthetic is right for your space?

Coastal Granny

Dark Academia

Cottagecore

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Spoonflower

> THE WORK OF FIRST NATIONS ART AND ARTISTS IS ALMOST ALWAYS A VISUAL REPRESENTATION OF THE *strength and resilience* OF OUR COMMUNITIES AND ABSOLUTELY A STATEMENT THAT *we remain.*

sacred storywork

Gudanji/Wakaja artist Ryhia Dank created our latest cover, a piece titled *Our Land*, to speak to our collective imperative to care for Country.

PHOTOS RYHIA DANK

What inspired you to pick up the paintbrush?

I am Gudanji/Wakaja and my mob are from the Barkly Tablelands in the Northern Territory. My art, which I refer to as storywork, is sold under the name Nardurna, and actually started as a gift for some friends. They had been asking if I could create something and when COVID-19 hit in 2020, my plans to return to work in Melbourne fell through, so I had time to be creative. I asked my granny if it was ok to try painting and she said it was so I shared the artwork on my socials and it received a lot of praise. I painted another which went even more viral so my business started.

Why was it important for you to seek permission from your grandmother before starting to paint?

My granny was one of the main Elders for my mob. In our family, we all have our jobs and we know what we have permission to do. Painting is only allowed if you have been given extra permission and my granny had faith that I would paint the right way, and the right things. It isn't a matter of "wanting to paint so I will" – it is doing the right thing and following the Elder's direction. Unfortunately, we lost my wonderful granny in 2021. We miss her so much but I am thankful she could see the style of my work and loved what I was doing. I feel good about what I am doing because she was happy about my work.

You've previously spoken about living between "two worlds". How do you reflect on the importance of place in your work?

I think, for me, growing up in the Northern Territory and then on the Sunshine Coast was the best thing. While I was a child, it seemed like I lived in two worlds. One world was with my family on Gudanji Country where I felt utterly safe because my mob have lived there for thousands of years and then in the other, I lived in a beautiful urban community where Gubbi Gubbi Country nurtured us. It seemed that the two places were so far apart. Place makes me think about my responsibilities to live well in the present, with the past, to ensure a future for those who are not yet here.

Gudanji/Wakaja place means I am always in the presence of my ancestors and I can feel them with me. On Gubbi Gubbi Country, it is my place to walk softly with respect for the hospitality those ancestors give me.

Why do you think your style lends itself so well to being both displayed on walls and on everyday products?

I think one of the important things to know about First Nations cultures is that we have always been contemporary – we have never been out of step with the needs of 'now'. My images work on both products and wall art because what I do is still reflecting on and doing the work that Gudanji designs have done across thousands of years. I think, too, the work I produce calls for a shift in the imagining of functional design to consider deeper aesthetics of Gudanji design for its original purpose – to tell the stories of the everyday and the sacred.

Tell us about your swatches and why it was important to you to release them at a lower price point...

I started doing swatches for a range of reasons. Firstly, I literally had smaller pieces of cotton paper left over from other projects, and while I always try to be conscious of my impact on the environment, I am super practical. The smaller pieces of cotton paper were too nice to toss out but too small to produce the typical-sized pieces I was working on. Mum quilts and often mentions swatches so my paper swatches came into being.

I also wanted to ensure accessibility through both cost and size. I saw that there was a need to offer smaller pieces which enabled everyone to have an original piece of my storywork. It is important to me that good design isn't just enjoyed by people who are a little more economically secure. And of course, I like a challenge, so I always challenge myself to create these small pieces while working to ensure they have all of the aspects of larger works – good design, form and function, as well as sharing a little more of the story.

What would you like people to know about First Nations art?

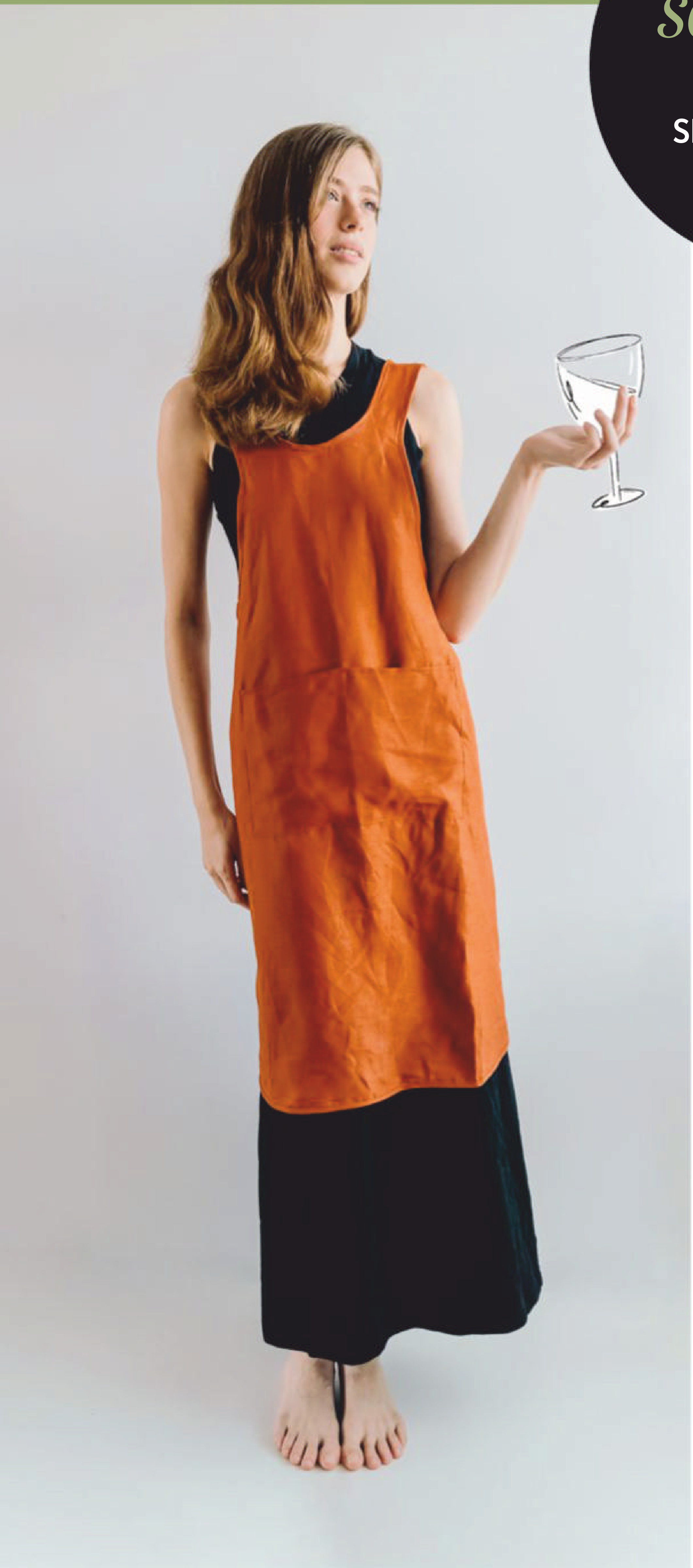
Goodness, First Nations art and artists are so diverse. Most people will have seen the Aboriginal Languages Map of Australia and been amazed at the many different languages and independent Nations. For almost all of us, our art is about our connection to our Country and our family. It is generally also some kind of commentary on our identity as First Nations people. We have all just lived through another 26 January, and again, we have heard and seen many perspectives. I think the work of First Nations art and artists is almost always a visual representation of the strength and resilience of our communities and absolutely a statement that we remain.

You created our beautiful Issue 57 cover, a piece titled Our Land. Can you share some insights into the storywork?

The message in my storywork is about creating opportunities for us all to build and maintain relationships with Country. For thousands and thousands of years, First peoples of this continent have maintained strong, responsible connections with each other and the lands on which we live. First peoples have always understood the absolute imperative of caring for Country because it is the only thing that ensures we survive; it is the only thing that will create a future for our grandchildren.

sew good!

FREE PRINTED
SEWING PATTERN
with this issue!



kiss the cook

Keep your clothes clean and live the cottagecore dream with this adorable DIY apron.

WORDS AND PATTERN BONNIE LISTON
PHOTOS KELLEY SHEENAN
FABRIC LINEN FROM THE FABRIC STORE
ILLUSTRATIONS MADELINE WHITE
MODEL MOLLY LOWRY

No matter what you're cooking up, the *Peppermint* Apron is the perfect accessory – its cool cross-back design keeps hands free whether you're flipping pancakes, playing with paints or planting flowers. Plus, the pattern comes with a packet of pockets for you to personalise your creation!

This sensational sewing pattern is a surprisingly simple project and can be found on the back of the printed sewing pattern inserted amongst these pages so you can start making right away. Will you be the artist, the chef, the gardener or something entirely new and completely you?

WHAT YOU'LL NEED

Peppermint Apron Pattern (printed on the reverse of the Samford Set pattern – see page 108)

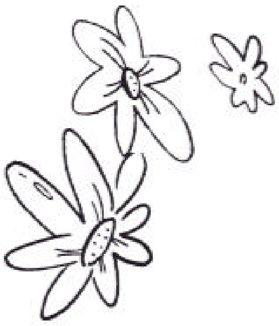
1m of fabric (minimum 60cm width)

5.25m of bias binding (store bought or make your own with a bias binding maker)

Scissors

Sewing machine and thread

Tape measure



LET'S GET COOKING!

Trace your apron pattern off this issue's pattern sheet. Cut out your fabric on the fold using the pattern piece.

Sew one back strap to the front strap on the opposite side, right sides together, crossing over the body of the apron and making sure there are no twists in the fabric. Repeat with your other front and back strap. Finish the shoulder seams in the manner of your choosing.

Attach your bias binding to the raw edge of your apron. Because of the cross-over construction, there is only one long edge that goes around the whole thing – Möbius strip style, baby! Fold down the edge of the bias tape as you begin so you have a clean finish.

Now your apron is effectively functional and you can finish here, or continue into the wonderful world of pocket personalisation...

ATTACH POCKETS!

Mix and match the pockets provided on the pattern to suit yourself or go off-piste to create new pockets that you think will best suit your apron adventures!

Here, the artist's apron has a classic chest pocket (small) split into three sections, two side slant pockets and a holster; the chef's apron has one classic pocket (large) split into two equal sections; and the gardener's apron has two side slant pockets and a pouch pocket.

Classic pocket

THE CLASSIC POCKET COMES IN TWO SIZES – PERFECT FOR KEEPING YOUR PHONE AND OTHER ESSENTIALS ON YOU AS YOU GO.

Finish the edges on the sides and bottom of your pocket. Fold in towards the wrong side by 0.5cm and press.

Double-fold the hem along the top edge.

Place in the desired position on the apron and topstitch down along the sides and bottom of the pocket. You can also divide it into smaller pocket sections using topstitching.

Slant pocket

THE SLANT POCKET MAKES FOR AN EASY-TO-ACCESS SIDE POCKET ON YOUR APRON – HELPFUL FOR CARRYING THINGS AND POSING YOUR HANDS IF SOMEONE WANTS TO TAKE A PIC BECAUSE YOU'RE LOOKING TOO CUTE!

Finish the edges on the sides and bottom of your pocket. Fold in towards the wrong side by 0.5cm and press.

Double-fold the hem along the slanted edge. Clip the excess hem showing past the top corner or fold down the top corner to make a flat top and encase the excess hem.

Place in the desired position on the apron and topstitch down along the sides, bottom and slightly over the top corner of the pocket.

Pouch pocket

GREAT FOR GARDENERS, THE LARGE, OPEN POUCH POCKET IS A HUGE HELP WHEN GRABBING EGGS, COLLECTING PRODUCE OR GATHERING GREENS – THE BUTTON CLOSURE HELPS KEEP YOUR FORAGED TREASURES SAFE AND SECURE!

Finish the edges on the sides and bottom of your pocket. Fold in towards the wrong side by 0.5cm and press.

Double-fold the hem along the top edge. Sew a buttonhole below the hem in the centre of the pocket.

When placing the pocket on the apron, pin the sides in place as though it was a straight rectangle 30cm wide. This creates ease along the top, allowing for more space in the pocket and an open, pouch-like effect. Topstitch in place along the sides and bottom of the pocket.

Sew the button on the right side of the apron, inside the pouch pocket, aligned with your buttonhole.

Holster

THE HOLSTER KEEPS THE HANDLE OF YOUR TOOLS CLOSE TO HAND, READY FOR QUICK-DRAW ACTION – HANG YOUR TEA TOWEL OR SLIP IN SOME SECATEURS!

Fold any remaining bias tape in half and topstitch together.

Sew in place along the top edge of a pocket while you are double-fold hemming. Sew in place on the side of the pocket while you are topstitching it to the apron. The bias tape strip should sit across the pocket, creating a loop big enough to fit the desired tool in but small enough to stop it from falling out.

The Finders Keepers.

marketplace

EXCLUSIVE READER OFFERS FROM OUR FRIENDS AT THE FINDERS KEEPERS!

The Finders Keepers is where communities come together to shop, explore and discover the very best from Australia's designers, makers and entrepreneurs:

thefinderskeepers.com

DAISY DEE

Daisy Dee's founder Jasmin Douglas designs richly coloured silk scarves that celebrate Australiana. Generously sized to be worn in a variety of ways – whether draped chicly around your neck or tied around your torso as a top – the scarves are digitally printed by an Oeko-Tex-certified, family-run business in Hangzhou, China.

20% OFF! CODE **PEPAUTUMN57**

daisydee.com.au

MAMA MOVEMENT

Founder Faye Tan calls Mama Movement "Australia's happiest activewear"! The Melbourne brand works with beloved local artists like Brook Gossen and Kasey Rainbow to create brightly coloured threads. Available in sizes XS to 4XL and maternity, all garments are sustainably made using organic cotton and recycled polyester.

15% OFF! CODE **PEPAUTUMN57**

mamamovement.com.au

ANTICRAFT

After suffering what she calls a "bad hair year", Aki set herself a task to make those days a thing of the past. The result is AntiCraft – a collection of hand-sewn hair accessories. Both clever and comfortable, choose from the Twixt, made with a durable and Australian-made wire insert, or the Twurl, a stretchy bamboo soft cap.

15% OFF! CODE **PEPAUTUMN57**

anticraft.com.au

belicious
KIDS

BELICIOUS KIDS

Founded by two mums on the Mornington Peninsula, Belicious Kids makes 100%-mineral makeup – free from silicones, parabens, sulphates and petroleum. With fun colours like Ocean Green eyeshadow and Fairy Floss Pink blush, the vegan range allows kids to explore the magic of makeup during their imaginative play!

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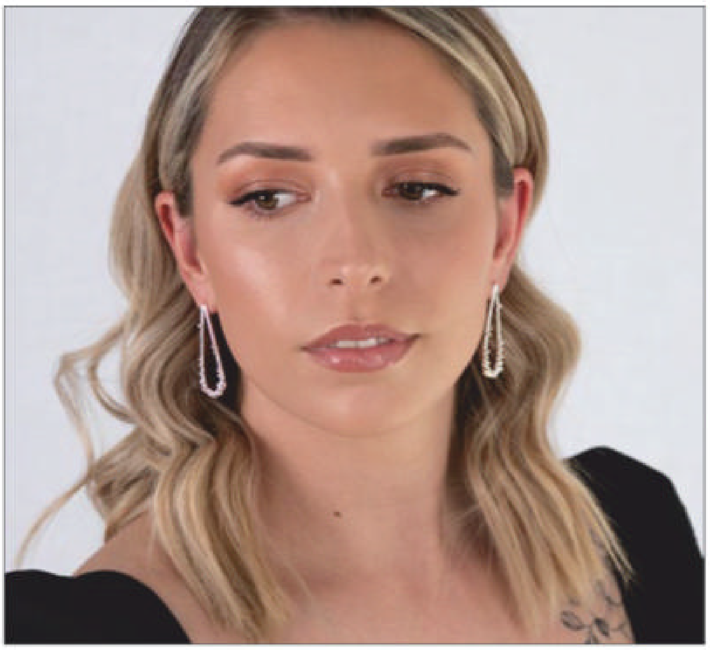
beliciouskids.com.au



NAOMI BISHOP JEWELLERY

Working from her home studio near the Barossa Valley in South Australia, Naomi Bishop designs and creates timeless stud, drop and hoop earrings. Made to order or created in small batches from sterling silver with gold, black and classic silver finishing, every pair sold also sees Naomi plant a tree through One Tree Planted.

15% OFF + FREE SHIPPING! CODE **PEPAUTUMN57**

naomibishopjewellery.com

PESSOA

Flavia Young believes "it's the little details that make the difference". Under her Sydney-based brand Pessoa – both her Brazilian surname and the Portuguese word for 'person' – she designs bespoke, customisable leather bucket bags, totes and clutches, each with a unique fabric lining and colourful tassel made from leather offcuts.

15% OFF! CODE **PEPAUTUMN57**

bypessoa.com

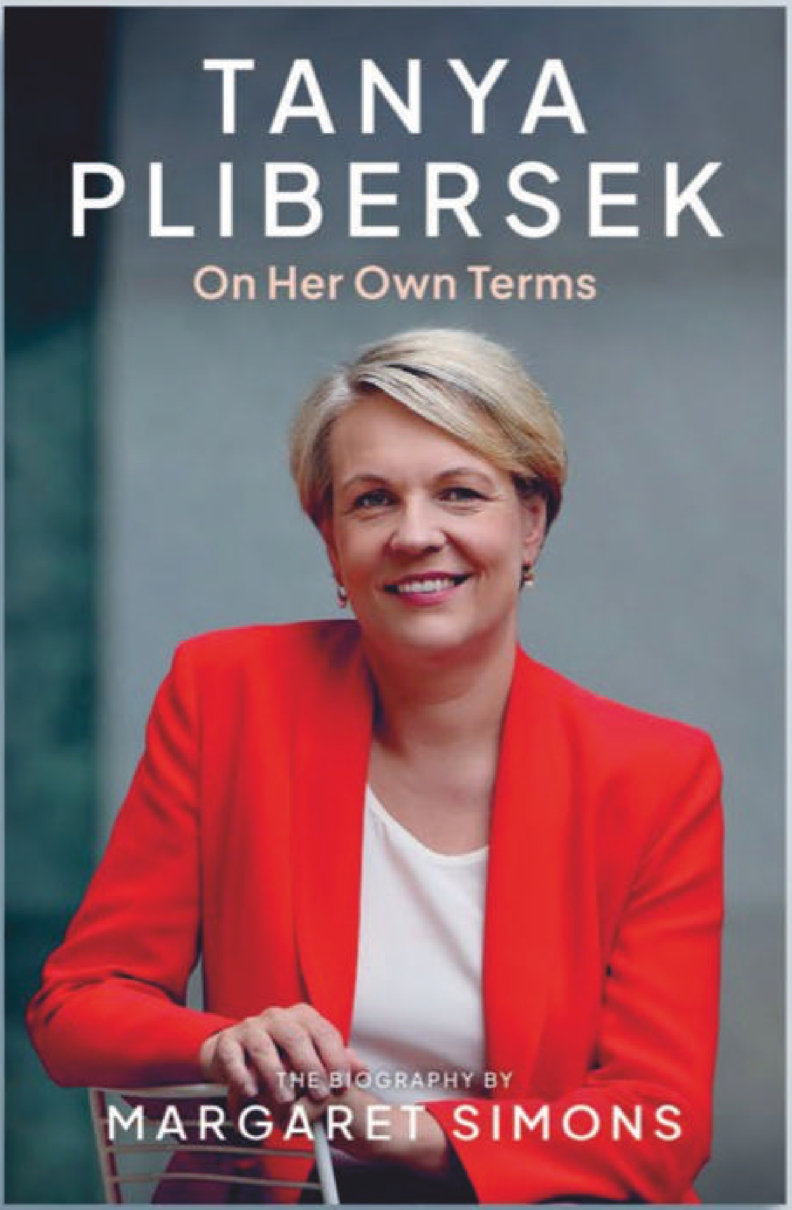
EVA CASSIS

"A little label with a big heart," Eva Cassis is known for its unique designs made in high-quality fabric including Oeko-Tex-certified European flax. Hand-made in small batches in Sydney – in sizes 8 to 22 – and featuring delicate hand embroidery, each garment is designed to be worn and loved for a lifetime.

15% OFF! CODE **PEPAUTUMN57**

evacassis.com.au

A fascinating portrait of one of Australia’s most influential women


TANYA PLIBERSEK
On Her Own Terms
THE BIOGRAPHY BY
MARGARET SIMONS

Out 7 March

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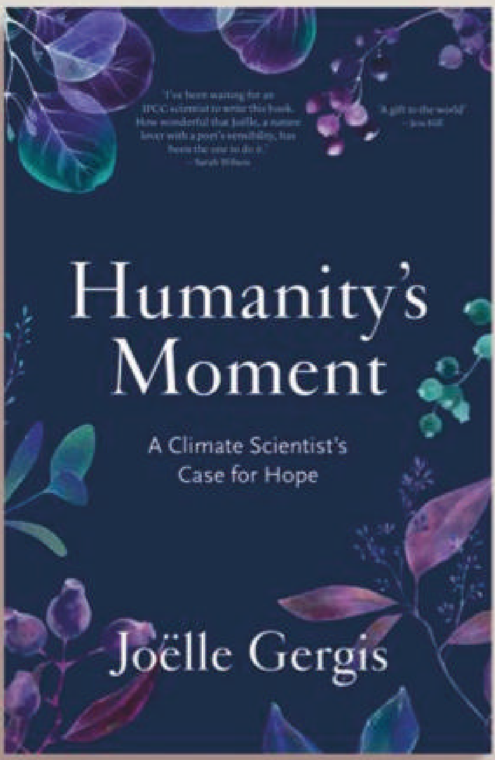
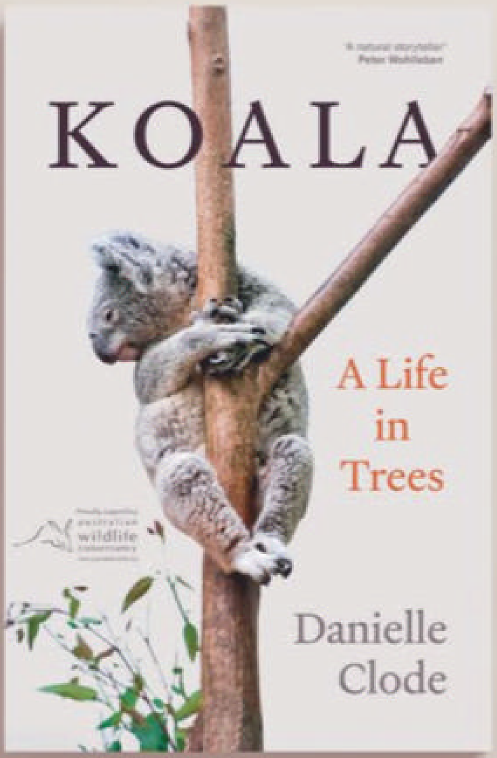
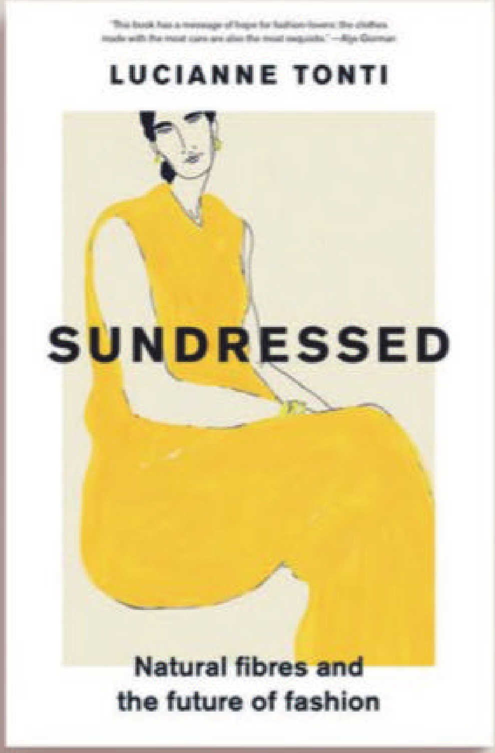

Humanity's Moment
A Climate Scientist's Case for Hope
Joëlle Gergis

A climate scientist's
guide to rekindling hope,
and a call to action


KOALA
A Life in Trees
Danielle Clode

An immersive journey
revealing what life is
really like up in the trees


LUCIANNE TONTI
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Natural fibres and the future of fashion

Why beautiful clothes in
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NOW TREND-ING

What's the 411 on trends and can they save us from the fashion crisis, or will micro-trends doom us all?

WORDS BONNIE LISTON **PHOTOS** VICTORIA STRELKA

> *There's little spookier than when you think you're making a bold, original fashion decision only to see mannequins dressed exactly like you in store windows and realising you're actually an unwitting data point in the zeitgeist.*

Millennials have something new to moan about and it's much worse than the rising cost of living or the seemingly inevitable heat death of the planet – the youth have adopted Y2K and noughties fashion as their latest 'vintage' trend.

This burgeoning craze is not only the ghost of fashion crimes past (low-rise pants are a mistake), but a cruel reminder of the unceasing passage of time – the noughties were now 20 years ago making this resurgence a neat example of the 20-year rule, one of the most well-known maxims of trend forecasting.

Trends can be a tricky thing to predict most of the time. They're much easier to spot in hindsight or at their peak than to pick out in advance. Who decides what's trendy and when? And can examining trends as a phenomenon tell us something more significant than where we should be parting our hair right now? What exactly is a trend, even?

"A seemingly simple but in fact intricate question," says Sarah Owen, the co-founder and global futures director of SOON Futures, a think tank that uses trend analysis and forecasting to attempt to predict the future. "I'd define a trend as the output of a social process that reflects what is circulating in the cultural zeitgeist and often broadly connected to mainstream adoption. Maybe what best defines a trend is that moment of transition when a change in consumer behaviour or outlook is adopted by a critical mass and the shift becomes firmly embedded in the public psyche."

In that sense, trends are democratic, relying on people genuinely engaging with them to become relevant. However, there is a great deal of influence, both conscious and unconscious, that affects people's engagement with trends. There's little spookier than when you think you're making a bold, original fashion decision only to see mannequins dressed exactly like you in store windows and realising you're actually an unwitting data point in the zeitgeist.

Trends can be 'Top Down', coming from fashion designers, celebrities and influencers, but they can also be 'Bottom Up', emerging from street styles or subcultures – a lot of trends that achieve mainstream popularity come from (some might say are stolen from) minority subcultures like Black or queer communities.

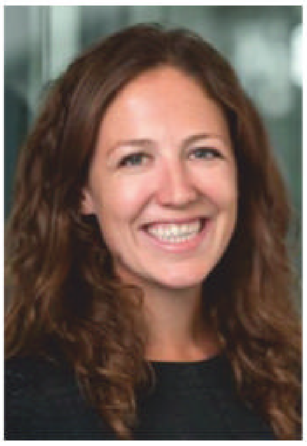
Another important fact about trends is that they operate in cycles. The life cycle of a trend is broadly categorised into five stages – introduction, rise, peak, decline and obsolescence. Obsolescence is not the end, however. Fashion trends are never truly dead, only waiting for their moment of return.

"Fashion trends are ultimately shaped by our present outlook on the past and our aspirations for the future," says Sarah. "Styles frequently come back into fashion but it's never quite the same because we look at history with fresh eyes."

While embracing nostalgia, a certain safety comes with looking back. Sarah points to the Y2K resurgence as an example and quotes Jack Self, editor and architect: "Nostalgia cycles are getting faster. Material artefacts and yesteryear increasingly return as integral components of current trends. Simultaneously, the future is no longer desirable or unforeseen."

It's true that the latest trend in trends is speed. Cycles are becoming much shorter and more unpredictable – something that is largely attributed to advances in technology and social media.

"Things feel more compressed than ever; trends form and gain traction rapidly," Sarah says. "If decades ago this could happen in four to 10 seasons, today it happens within days." These meteoric, short-lived fads are known as micro-trends, and they are often germinated among youth using TikTok. Concern has been expressed about how these micro-trends affect consumption habits, creating a cycle that encourages buying the



LEFT: SARAH OWEN, SOON FUTURES **RIGHT:** DR TAYLOR BRYDGES, UNIVERSITY OF TECHNOLOGY SYDNEY

hot new thing, only for it to fall out of fashion after a few wears to be replaced by a newer hotter thing.

Even when the lusted-after look is a luxury or sustainable garment, a cavalcade of fast-fashion dupes will pop up encouraging consumers to spend less and buy more. "If demographic and lifestyle patterns continue as they are now, global consumption of apparel will rise from 62 million tonnes in 2019 to 102 million tonnes in 10 years," states the United Nations Environment Programme.

Are ever-quickening trend cycles driving the rise of this ultra-fast fashion? Or is it the other way around? It's easy to accept the narrative of "damn kids on their damn phones", but people are operating within a technological and economic infrastructure that is built to support and encourage this very behaviour – something Dr Taylor Brydges calls the "gamification of fashion".

Working out of Sydney's University of Technology, Taylor's research is in sustainable futures with a focus on the fashion industry. She explains that in the long, long ago, there were just two fashion seasons in a year – spring/summer and fall/winter. But the retail sector wanted consumers in their stores more frequently than biannually.

"In order to bring people into stores more often, you actually have to have more items," says Taylor. "That's when we saw the invention of new seasons – cruise collections, pre-fall, pre-spring. We go from two seasons a year to four seasons to eight seasons, to weekly and monthly drops of fast fashion to now daily drops of ultra-fast fashion."

"The supply chains and systems behind everything had to become so much faster when an item that was trendy today won't be trendy tomorrow and also won't be in store... The actual retail infrastructure had to change, so the trends system is really a reflection of all the broader changes that have been taking place," she continues.

Like Scooby-Doo and his meddling kids, it seems the real culprit is unveiled… capitalism and its unending desire for production, consumption and profit numbers to go up, regardless of whether it is necessary, practical or moral for them to do so.

SHEIN, the world's most popular fashion brand in 2022, drops 700 to 1000 new styles daily, according to now-CEO Molly Miao. Relatedly, SHEIN faces consistent controversy for breaching labour laws and violating human rights in relation to its workers, as well as producing about 6.3 million tonnes of carbon dioxide a year – the same amount of CO2 as approximately 180 coal-fired power plants.

Not only is SHEIN ubiquitous in its presence on social media where influencers unveil huge hauls of clothing purchased for ludicrously low prices (see above regarding human rights violations), allowing their followers to vote on what they should "keep or return", but SHEIN is a rapid responder to Instagram and TikTok trends, ripping popular styles (and often photos) straight from the apps with ludicrously tight turnarounds (see above regarding labour laws).

"That's an amazing thing to me," says Taylor. "How much clothing today, I feel, is only ever really meant to be consumed digitally. The styles are all accentuated because they're meant to be seen in a photograph and make an impact when we're scrolling and scrolling and scrolling. It's not about things like how it feels on the body or how it wears over time. So many of those things go out the window when it's an item that's just meant to be worn once, seen once."

But it's not all misfortune and micro-cycles. Multiple things can be in vogue at once. At the same time that SHEIN is peddling literally lead-ridden clothes by the pound, sustainability is a hot new trend, with everyone and their CFO jumping on the climate-conscious train – or at least wanting to appear to.

As Sarah says, "Conversations around sustainability have become a key factor to consider in the fashion world, and it's increasingly become an essential part of a brand or corporation's strategy, whether it's fast fashion or luxury." This is not necessarily encouraging if sustainability being a buzzword inspires nothing more than companies appointing an executive in charge of greenwashing until the phase passes again, as trends inevitably do.

"On the other hand," she says, "it's also leading to an awareness that is deeply impacting younger cohorts and the way in which emerging organisations perceive their role in building a better tomorrow. It's no longer a trend if the founding mission and the long-term strategies are at the core of intention and not just a side project for the sake of a PR flash in the pan. That type of systemic and systematic change outlives trends and subsequently informs them."

Taylor shares Sarah's cautious enthusiasm. "We do see a lot of really exciting innovations that make you hopeful the fashion industry is moving towards a more sustainable, circular future. But at the same time, fashion is just so incredible in how resilient it is to change. We know everything that's wrong with fashion. It's been talked about so many times, and yet so many of the problems just continue to exist."

It's hard to imagine a world without trends, human nature being what it is. Early written references to fashion trends date back to the 1400s – the French *mode* meaning "fashion" appears in 1482, allowing things to be *à la mode* (stylin') or *démodé* (daggy) – but in all likelihood, they have existed ever since Grog the Caveman tied his animal skins in a particularly fetching way one morning and others copied him. It may not even be possible to escape them.

ENJOYING CLOTHES IS NOT A CRIME AND FASHION IS NOT A MORAL FAILING.

"It obviously has utilitarian purposes, but clothing is about expression," says Taylor. "There's so much of ourselves in fashion. Even people who say, 'Fashion has nothing to do with me, I don't care about it,' are making decisions every day in terms of how they engage with the system, whether they like it or not."

So if we can't escape fashion, what should we be doing, as individuals and consumers, to mitigate its harms? How do we traverse trend cycles with responsibility and grace? There's not necessarily a straightforward answer, says Taylor. "It's not always as simple as fast fashion is bad, slow fashion is good. You can consume fast fashion in a more responsible way – you take care of that item, you wear it for a long time, you repair it. You're not following trends if you're wearing something for a long time."

But before you go jumping guilt-free into a pile of gloriously cheap clothes, remember "it's still important to recognise that your practices are not impacting the processes that have come earlier in the supply chain", says Taylor. "The environment could still be significantly negatively impacted by the material processes; workers may not be being paid properly. Think about the impact."

The answer is not wearing sackcloth and ashes and averting your eyes from store windows either. Enjoying clothes is not a crime and fashion is not a moral failing.

"I do think trends and style can really play a part in a more sustainable future," says Taylor. "Things like swapping, sharing and upcycling, all of those community-based practices."

If you absolutely need the latest trend to dazzle at a special event, Taylor suggests using a fashion rental service. In general, be considerate in your clothing purchases. Can you picture yourself wearing it with multiple outfits? In six months? In a year? How will it wear over time? Taylor believes we should think about our clothes as long-term investments: "Items that will have long lives with us and beyond."

Ultimately, she stresses, "in terms of trends, this moment that we're in is incredibly short and incredibly recent. It's been like 20 years since the advent of fast fashion. It's a really, really short amount of time. I think we can still rewire the way that we've been thinking about and consuming fashion and change our relationship to trends."

call of the wild

Love cute critters, hate urban sprawl? Here's how to attract all manner of native animals to your own patch of dirt.

WORDS REBECCA JAMIESON DWYER **ILLUSTRATIONS** MARINA LEBEDEVA

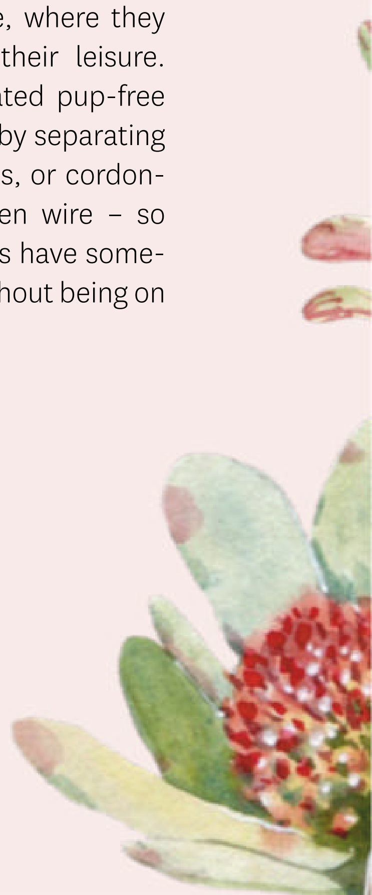
Whether you're the proud owner (or renter) of a garden, a courtyard or even a balcony, you can create a thriving biodiversity hotspot that's abuzz with native birds, butterflies, reptiles and mammals. Not only will you be providing vital habitat as green spaces in our towns and cities diminish, but it's actually way less work than trying to maintain a perfectly manicured garden. So let's not beat around the bush: it's time to ready, set, grow...

GO WILD

Step away from the hedge clippers and get ready to rewild your outdoor space. Tall trees, medium-sized shrubs and bushes, and long grass provide a haven for all manner of native critters – which means you have our permission to stop striving for perfection and let it grow, baby! This doesn't mean you have to stop mowing and pruning altogether, but by reducing the frequency of these activities and embracing a slightly more unkempt aesthetic, you'll be providing a greater selection of food and habitat for local fauna throughout the course of the year. When adding new vegetation, always opt for natives as these require less water, are easy to maintain and are the perfect source of nourishment – flowering trees and shrubs such as banksia, bottlebrush, wattle and waratah will help attract birds, flying foxes and insects, while smaller varieties like paper daisies and kangaroo paw grow well in pots and will lure butterflies and bees to your balcony. Aim for a mixture of greenery and flowering plants, and try to choose species that will bloom throughout the seasons for a yard that'll keep the wildlife party going all night (year) long.

PAW PATROL

As much as we adore our cats and dogs, Australia's native critter population doesn't – in fact, domestic animals account for a huge number of deaths, with cats alone killing an estimated 230 million birds, reptiles and mammals every year. But thankfully, the pet-obsessed among us can still provide a welcoming space for wildlife by keeping our domestic and native friends apart. Add some bling to your cat's neck in the form of a little bell to stop them sneaking around, or better still, keep them indoors or in an outdoor enclosure, where they can safely bird-watch at their leisure. For dogs, create a designated pup-free space in your yard – either by separating your front and back gardens, or cordoning off an area with chicken wire – so reptiles and small mammals have somewhere to relax and roam without being on constant canine alert.



ADD A HYDRATION STATION

This one's easy but super effective: pop out a wide, shallow dish or tray of water and watch as creatures of all shapes and sizes swing by to lap it up (and possibly have an adorable little splash). Great year-round, this is especially needed during the sweltering Australian summer months when water evaporates quickly and native mammals and birds can be at serious risk of dehydration. Top it up every couple of days and thirsty neighbourhood critters should start making a regular visit to your local watering hole – just be sure to include a little ramp so they can climb out if they take a tumble! Those with gardens can take it one step further by installing a birdbath that'll appeal to feathered friends such as parrots, honeyeaters and wrens, or even creating a small pond with aquatic plants that will hopefully entice a family of frogs to make it their home.

GIVE 'EM SHELTER

Just like us, native creatures need somewhere to feel safe – think bushy foliage for birds, possums and spiders; hollow logs for small marsupials, echidnas, skinks and lizards; and rich, deep leaf litter for insects and other creepy crawlies. If you really want to roll out the welcome mat, try adding a few wooden nesting boxes to your trees to encourage sugar gliders, galahs, possums and others to move in and perhaps even raise their young – just make sure your boxes are installed at least four metres off the ground to avoid sneaky predators. For a balcony or courtyard, a bug hotel is a space-saving idea that'll encourage crawling critters to pay you a visit. As for the buzz on native bees? If you want your own hive, it's best to have one installed by a professional, but once you do, the tiny, stingless creatures will get busy pollinating your yard, which in turn will attract even more wildlife. Sweet!

GO CHEMICAL-FREE

Herbicides and pesticides can be incredibly damaging to wildlife – poisoning slugs, snails and worms, which are a key food source for many birds and reptiles such as kookaburras and blue tongue lizards; killing beneficial insects such as ladybirds and beetles; and posing harm to aquatic creatures in nearby waterways, including fish, tadpoles and frogs. Hand-weeding and mulching your garden beds is the safest bet, and there are a number of clever natural pest-repelling strategies to help ward off hungry bugs from your beloved veggie patch, including simple DIY sprays made from garlic and coffee grounds or vinegar and dishwashing liquid. It might be a process of trial and error, but the joy that comes from sharing your space (and, ok, perhaps the occasional bite of tomato) with native pals – be they big or small, feathered or furred, slithering or scampering – will be the ultimate reward.

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waste not, want not

Zero-waste patterns are having a moment as sewists eschew fabric and paper wastage to create complete garments from a single piece of cloth – no remnants left behind! Birgitta Helmersson gives us a taste of her techniques with this simple dress tutorial.

WORDS BIRGITTA HELMERSSON **PHOTOS** EMLI BENDIXEN

FOLD-BACK COLLAR DRESS

This dress is made using a square vintage embroidered tablecloth with ready-finished edges – the pattern is simple and fun, with the shape formed by drawing equal-sized squares that slot together a bit like Tetris. There are no templates for this project and the front collar is created by simply folding back the edges, which means that a section of the underside (the wrong side) of the fabric is visible when the dress is worn.

SIZING

The size of this garment depends on the width of the fabric you use. This size chart accounts for around 25cm ease from the actual garment measurements and shows the maximum bust and hip measurement recommended for each fabric width. To size up or down, you can use a wider or a narrower fabric.

As the dress is meant to be oversized, you can still work with a wider fabric even if your measurements are a lot smaller than the maximum stated below. Ideally, however, your measurements should be no more than 25cm smaller than the maximum shown below.

FABRIC WIDTH	MAX BUST	MAX HIP
125cm	94cm	98cm
130cm	99cm	103cm
135cm	104cm	108cm
140cm	109cm	113cm
145cm	114cm	118cm
150cm	119cm	123cm
155cm	124cm	128cm
160cm	129cm	133cm
165cm	134cm	138cm

FABRIC

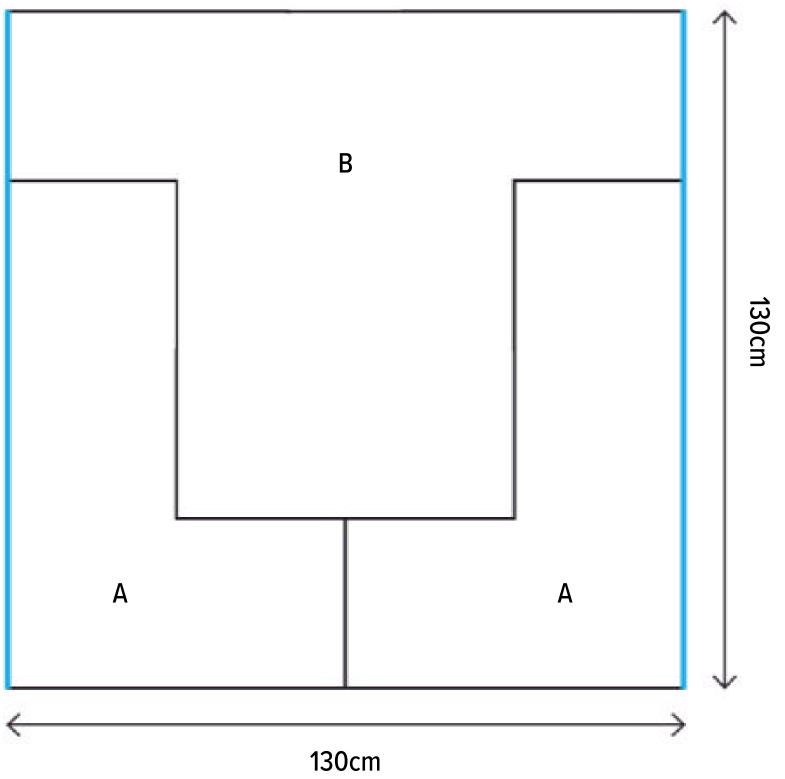
The fabric used for this project is a 130cm-square vintage linen tablecloth with blue embroidery that already has all four edges finished with a turn-and-turn hem and mitred corners. You can use a piece of fabric cut from the roll instead by finishing all four sides before sewing, but you will need to allow an extra 3.5cm on each side for this. To finish the edges, fold and press 1cm and then a further 2.5cm to the wrong side. Mitre the corners and topstitch the hem in place all the way around.

NOTIONS

Approximately 2m cotton binding, 4cm wide, to finish the front sleeves and the front and back hems.

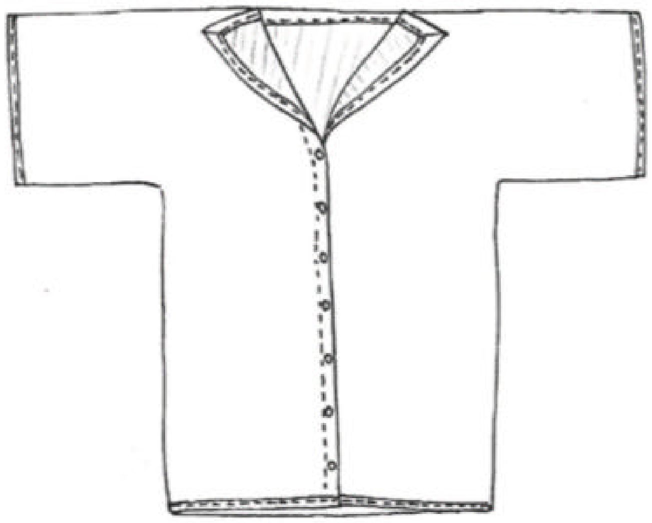
Seven corozo nut buttons, 1cm in diameter.

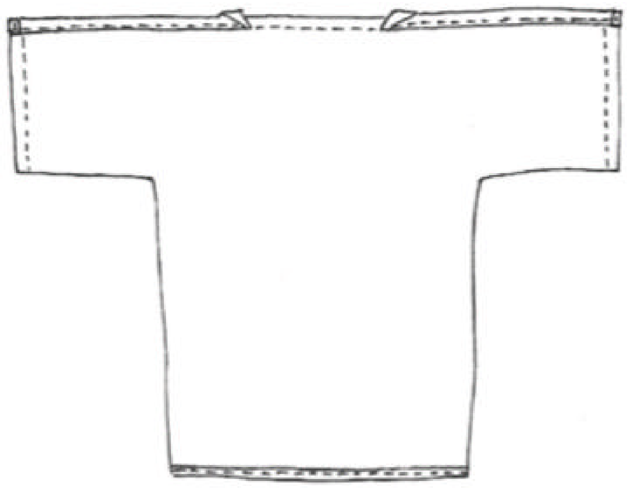
CUTTING PLAN



A Front body

B Back body





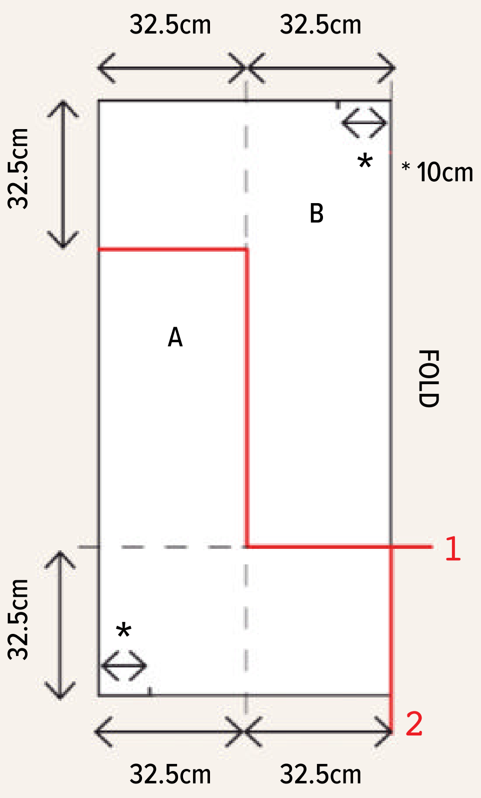
CUTTING

Fold the fabric in half widthways, right sides together.

Prepare to mark out the pattern pieces by dividing the folded fabric into eight equal-sized squares. Divide it into two equal parts across the width, and into four equal parts along the length, marking the lines with tailor's chalk or a dissolvable fabric marker pen.

Mark the shoulders 10cm away from the centre back and centre front. Do not cut a notch.

Cut the pieces apart along the red lines.



SEWING

Bias bind the hems of the front sleeves.

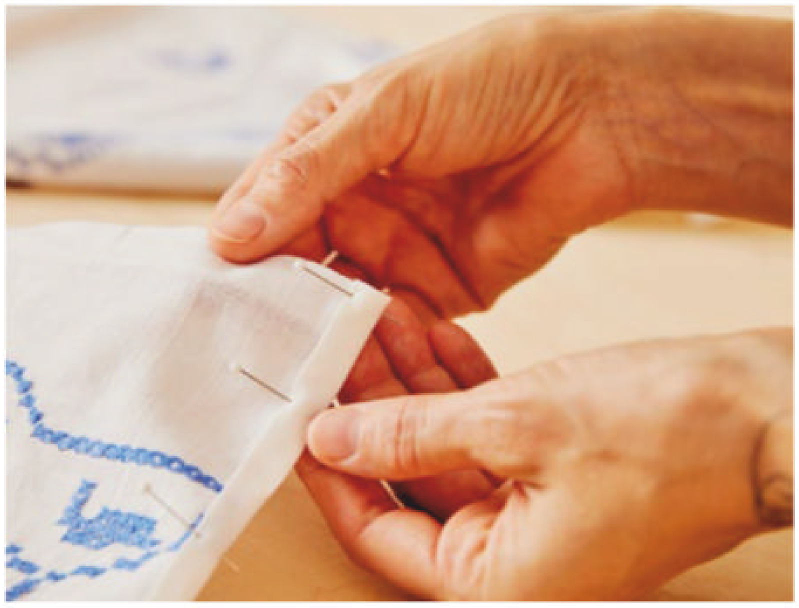
Overlap the front pieces on top of the back by 2.5cm at the shoulders and topstitch along the top edge from the sleeve hem to the shoulder mark, 10cm away from the centre front/centre back on each side.

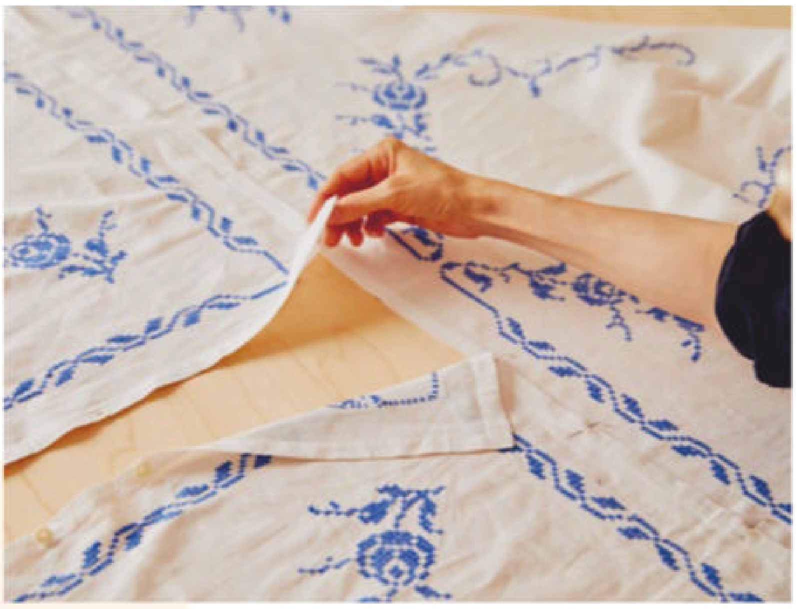
Fold the garment right sides together, matching the edges, and sew the underarm and side seams in a continuous line of stitching on each side. Snip into the underarm points, then overlock the seam allowances together and press the seams towards the back.

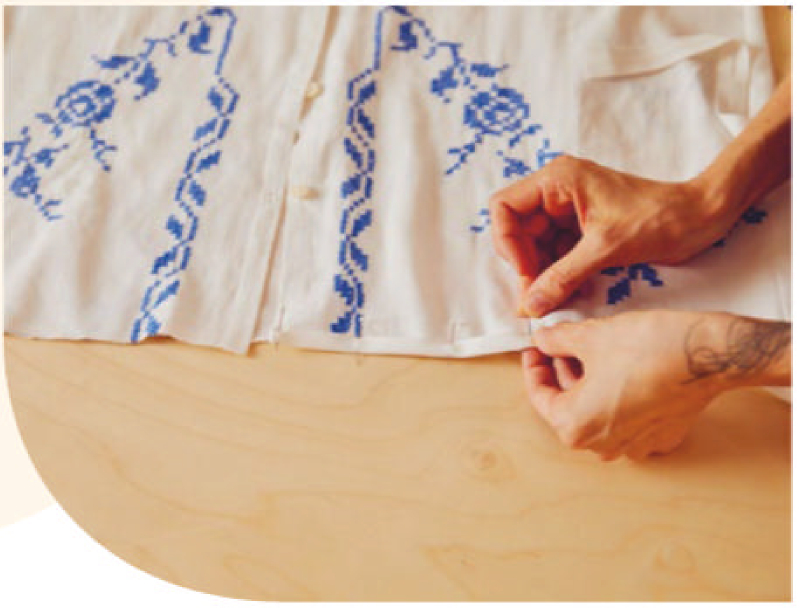
Bind the hems all the way around, making sure that the binding at the centre front edges is turned in and finished neatly.

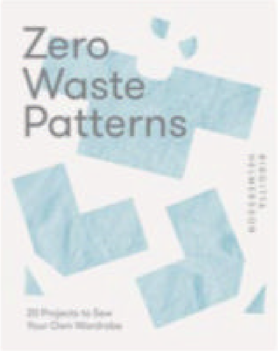
Work seven buttonholes down the right centre front, positioning the first one about 28cm down from the top of the 'collar' and the last one roughly 12cm up from the hem, and spacing the others evenly in between. Sew buttons to the left centre front to correspond.

Alternatively, you can omit the buttons and buttonholes and sew the centre front edges together by overlapping them by the width of the centre front 'hem', and topstitching in the same way as the shoulder seams.









Zero Waste Patterns

THIS IS AN EDITED EXTRACT FROM 'ZERO WASTE PATTERNS: 20 PROJECTS TO SEW YOUR OWN WARDROBE' BY BIRGITTA HELMERSSON, PUBLISHED BY QUADRILLE, RRP $39.99. AVAILABLE IN STORES NATIONALLY FROM 4 APRIL.

Free sewing pattern!

THE SAMFORD SET

A pattern collaboration with **Sew to Grow**

Get ready, because our latest pattern might just change your life... Meet the *Peppermint* Samford Set!

Made in collaboration with Sew to Grow's sensational Lindsey Rae, the *Peppermint* Samford Set is the ultimate in day pyjamas – a loosely cropped, camp-collared shirt that brings the perfect amount of slouch, and a pair of wide-leg pants with front pockets, back pockets and an elasticated waistband with a cute drawstring. Day pyjamas are a game-changer – clothes that are as comfortable as sleepy-time jammies but classy enough to wear outside. Roll out of bed and head straight to brunch wearing your set and people will look at you and think, "Damn, their outfit is so coordinated, I bet they have their whole life together."

Many thanks to our sewing partner Spoonflower for helping to make our patterns possible! The world's largest marketplace of independent designs from global artists, Spoonflower is leading the way in custom, sustainable textile printing. Their on-demand process significantly reduces materials, energy and water, and uses non-toxic inks and fabrics that are ethically sourced. Pop over to **spoonflower.com** for inspiration for your next me-made project.

We used Spoonflower's Organic Cotton Sateen for our cool, colour-blocked creation, printed with Willow Lane Textiles' terrific trellises in lemon and light coral.

FOR THIS PATTERN AND MORE:

PEPPERMINTMAG.COM/SEWING-SCHOOL

#PeppermintPatterns #PeppermintSamfordSet

Spoonflower

sew good!

FREE PRINTED SEWING PATTERN
with this issue!

How to get your free pattern

This pattern is free with a copy of Issue 57 (both print and digital), and the digital downloadable version is available on our website under a new 'pay-what-you-like' initiative. We've been giving away our patterns to everyone for free for many years now, and wish that we could continue to do so. But producing these patterns (including paying patternmakers a fair wage, as well as the ongoing promotional, creative and logistical costs) is costly and as a small business with rising expenses, we now need to charge a small amount to continue our work.

However, the very good news is that your free printed pattern of the *Peppermint* Samford Top is included in this print edition – and you can download the *Peppermint* Samford Pants pattern for free from our website. Simply use the code PEPPERMINTREADER at checkout. For the downloadable instructions, just head to the link below. In more good news – this pattern also has a bonus apron pattern printed on the back and, spoiler, it is very cute! See page 88 for more info on how to make the apron. Happy stitching!

INSTRUCTIONS (OR SCAN THE QR CODE)
peppermintmag.com/pattern-instructions

PANTS PATTERN (CODE: PEPPERMINTREADER)
peppermintmag.com/sewing-school

MEET THE PATTERNMAKER

Sew to Grow

A sewing queen since before sixteen, Lindsey Rae founded Sew to Grow to plant the seeds of a handmade wardrobe in us all.

PHOTO OF LINDSEY SUPPLIED

PHOTOS KELLEY SHEENAN
MODEL CLAIR WHEATLEY
LOCATION HEART CENTRED CREATIVE

Tell us about your journey into the sewing world...

There wasn't much to do in the small East Texas town I grew up in. I loved spending hours crafting, painting and using all the glitter in our little craft room at the back of the house! My mum owned a sewing machine, but it had sat for years in the closet. One day, when I was a "totally bored" teenager, I decided to dust off the old Kenmore and teach myself how to sew. I designed my first bag by taking paper, stapling it together to see how I would need to sew to conceal the stitching, and then replicating that with fabric. I was instantly hooked.

Sewing isn't just a hobby for me, it has been a driving force in my life and career. I feel overwhelmed with gratitude that I get to do what I love every day of my life.

Why was Sew to Grow born?

It's all about planting the seeds to grow the future of the craft. I would say that Sew to Grow is the ultimate resource for those looking to build a perfectly fitting handmade wardrobe. Sewing and making clothing that actually fits can be so empowering and therapeutic. That's why I work to design patterns that are achievable, teach new skills and will become wardrobe staples that you love to make and wear again and again.

Any tips and tricks for sewists making the Peppermint Samford Set?

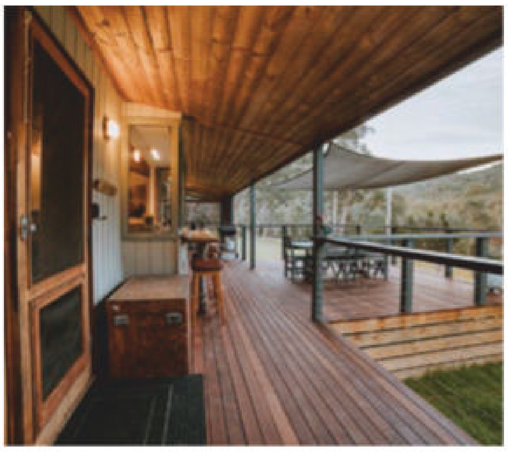
My biggest tip is to not be afraid of sewing buttonholes. Find your sewing machine manual or download it from the internet, and then set yourself a goal to practise on some scrap fabric. Sewing a buttonhole isn't scary and is really quite simple once you know how your particular machine does it. I would suggest starting with the buttonholes on the pants that will be covered up by the tie so you can work your way up to doing them on the shirt. You got this!

Where do you plan on wearing the set?

I have this very clear picture in my head of heading down to my favourite breakfast place near the beach, grabbing an iced oat latte and taking a leisurely stroll along the esplanade, stopping at the next beach to have a quick dip. I also plan to wear this outfit on my next long-haul flight to visit my dad and sister in Europe. Who wouldn't want to look good enough to be upgraded to first class, but comfy enough to try and get some sleep in those impossibly small chairs?

HOSTING
WITH ♥ HEART

HERE ARE A SMALL SELECTION OF OUR PROPERTIES...



MITTAGONG TALIA

Eldorado, VIC

Disconnect and unwind at Mittagong Talia, a serene and cosy three-bedroom home on 54 acres of bush land with direct creek access. This off-grid holiday home is a Land for Wildlife registered property.

mittagongtalia.com.au
@mittagong_talia

KESTREL NEST

Mt Adrah, NSW

Set on a small-scale farm protecting critically endangered habitat, Kestrel Nest is an off-grid and off-line getaway in the Snowy Valleys.

highfieldfarmwoodland.com
@kestrelnest

THE BARN WOODEND

Woodend, VIC

Relax and unwind by the fire in winter or in the warmer months chill out in the private, leafy courtyard of this stylish and spacious barn conversion, located in the heart of Victoria's Macedon Ranges.

thebarnwoodend.com.au
@thebarnwoodend

HIDEAWAY FARMLET

Penguin, TAS

Stepping back in time, Hideaway Farmlet in Penguin will charm you with its friendly Australian miniature goats, old English gardens, permaculture design practices and farm buildings established in 1948.

hideawayfarmlet.com.au
@hideawayfarmlet

Hosting With Heart is the world's first online directory of holiday properties managed by hosts who give a s**t about people and the planet as much as they do profit.

OYSTER CATCHER

Huskisson, NSW

Oyster Catcher Huskisson is a three-bedroom architecturally designed beach shack, sleeping up to eight guests in the sleepy town of Huskisson, a two-and-a-half-hour drive from Sydney and Canberra.

oystercatcherhuskisson.com
@oystercatcherhuskisson

HILLTOP AT BRIGHT

Bright, VIC

Hilltop at Bright provides luxurious, boutique accommodation for families and large groups, with a retreat downstairs and the main living upstairs, and a design that complements the beautiful alpine surroundings.

hilltopatbright.com.au
@hilltopatbright

SCANDI AT MALENY

Booroobin, QLD

Nestled in the unspoiled hills of unceded Jinibara Country in the Sunshine Coast Hinterland, Scandi at Maleny is a luxury, adults-only retreat to truly unwind in.

scandiatmaleny.com
@scandiatmaleny

PORT COTTAGE

Port Campbell, VIC

A charming white weatherboard home on Victoria's Great Ocean Road, Port Cottage is perfectly placed for exploring everything the 12 Apostles coastline and hinterland offers.

portcottage.com.au
@port.cottage

FARMHOUSE ON OXLEY

Oxley Island, NSW

Farmhouse on Oxley, a picturesque riverfront property on 57 acres that is located on the beautiful mid-north coast of NSW, sleeps up to 14 guests across six bedrooms.

farmhouseonoxley.com.au
@farmhouseonoxley

KING PARROT COTTAGES

Pennyroyal, VIC

King Parrot Cottages and Event Centre, the perfect getaway for nature lovers near the Great Ocean Road and Lorne, consists of five cottages and a lodge, hall and campground.

kingparrot.com.au
@kingparrotcottages

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@hostingwithheart

SAY HOLA CIRCULAR
SAY HOLA CIRCULAR
SAY HOLA CIRCULAR

> We've created a space where customers can learn how to shop consciously, have fun with circular fashion initiatives and move from awareness to action.

in the swim

This vibrant and verdant store, founded by Lucia Marina Alfonso Manucci alongside Amaia Sanchez Perez, is sowing the seeds of slow fashion in the heart of Byron Bay.

CHIA 2/84 JONSON STREET, BYRON BAY **PHOTOS** SABINE BANNARD

CHIA was founded back in Costa Rica as a swim label. Take us back to that time...

I was raised in Costa Rica, a tiny tropical country with five percent of the world's biodiversity. From an early age, my parents taught me the value of nature and ways to utilise its gifts. They were both big ocean lovers and we spent many of our weekends playing in tide pools, surfing and drinking coconut water fresh off the palm trees. This upbringing gave me a respect and passion for the environment and a deep connection with the ocean.

We spent a lot of time in bikinis, so CHIA started organically from the love, need and use of swimwear. The initiative was actually my sister's idea. She's a marine biologist and I had just finished my studies in industrial design, so we curated our first shop – CHIA Costa Rica, which is still open today!

The most fulfilling part of this journey has been inspiring others to join the movement. Purpose-driven businesses are expanding across all sectors and it's exciting to see how technology and system shifters will make industries more circular and cities smarter.

Tell us about the brand's journey to open your flagship Byron Bay store in 2021...

Opening the store meant participating in the hideous fashion industry for good. If I was jumping into this shark pool, it was to try and make a dent in the status quo. I was backed and motivated by my business partner, Amaia Sanchez Perez, who was also aware of the industry's questionable environmental practices and wanted to contribute a solution.

A few months later, we found ourselves pitching our vision to potential investors and pulling all-nighters as we ideated sustainable shop fit-outs with our partners. It was a journey filled with emotions, challenges and a lot of hard work, and it's only just starting! Opening in Byron Bay has been the ideal location to connect and feel the support of like-minded people. The community here is active.

Describe the space for us... Are the curves a deliberate nod to circularity?

Yes, exactly! Amaia and I, alongside our partners, designed the space together. The design brief to ourselves was to break linearity, just as we are trying to move from a linear supply chain to a circular one. The design needed to replicate the flow in nature.

We wanted it to feel like a forest, just like when you're hiking through windy trails in the bush and your eyes can't help but glimpse at all the flora and fauna surrounding you. This was the reason for the colour selection too – the store is a sea of green hues. As you move through its circular arches and curved rails, you'll notice every inch is considered. This represents CHIA's passion for circularity, which extends far beyond visual design. Marco, Amaia's partner who is an architect, executed our vision perfectly.

How did you ensure the fit-out was as green as your ethos?

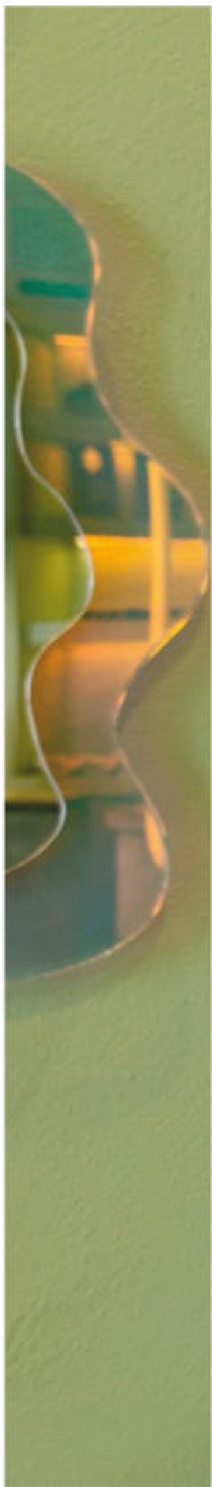
There was no way we were going to build a shop with concrete (which is responsible for eight percent of the world's global CO2 emissions), so we went deep into sourcing alternatives. We were so lucky to have my partner Jordi, who specialises in sustainable material research, lead this. After a lot of sampling, he developed a formula for magnesia cement which we used for the rippled benchtops. This nineteenth-century French technology is a lost art, so Jordi sampled various formulas. Magnesia cement can be recycled and reused, reducing the need for raw materials. The display furniture is made with hempcrete which cures by sequestering CO2. This was sourced through Balance Earth, a local sustainable building company. I designed our custom hangers – which were manufactured by Sydney-based recycling studio Defy Design – with recycled plastic, saving 30 kilograms of plastic from landfill. Our change rooms feature three-metre-long, upcycled towel curtains. We rescued these from the hotel industry, sourced from Byron-based upcycled towel brand, WostManted.

Can you tell us about your in-store, community-focused initiatives?

We wanted to ensure CHIA was for the locals, not just tourists, by offering three circular fashion initiatives: the pre-owned rack, the rental rack and the bulk-beauty station. Our pre-owned rack invites members of the local community to sell their clothes in-store for one month. Our rental rack displays a selection of occasion wear from our partner Rntr, an online rental service to encourage shoppers to borrow before they buy. Lastly, both Amaia and I buy our groceries at bulk stores, so we looked into applying this same method for beauty and skincare. Currently, the bulk-beauty station includes a selection of Certified Organic essential oils for hair and skin rituals, all elegantly hanging in glass vessels on the wall.

How can we make sustainable habits more accessible to move from awareness to action?

This is our mission. Everyone is aware of the environmental challenges happening, but it's hard to do something on a daily basis. We've created a space where customers can learn how to shop consciously, have fun with circular fashion initiatives and move from awareness to action. We hope our initiatives inspire other businesses as society demands accessible and sustainable alternatives.



CIRCULARITY
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cardigang.com.au

MONTY COMPOST CO

Compost smarter, not harder, with Brisbane sustainable tech startup Monty Compost Co. Simply stake the probe in your backyard bin and let Monty the monitor do the rest. The paired smartphone app analyses your compost data giving you the deets you need to have your pile looking filthy hot and rich (in nutrients).

25% OFF! CODE **PEPAUTUMN57**

montycompost.co

CRIMP

Inspired by their family property on Bruny Island, Bec and Louis Wardle are passionate about the natural, durable and biodegradable benefits of merino wool. They started Crimp to champion these – creating hats that are handmade in Melbourne and available in colours inspired by the natural landscape of their beautiful island home.

10% OFF! CODE **PEPAUTUMN57**

crimphats.com.au

x3
hand soap refills
ecyo
ecyo

ECYO

The three Aussie sisters behind Ecyo, inspired by attempts to reduce waste in their own homes, created a range of liquid concentrate capsules for a plastic-free cleaning experience. Instead of an endless parade of plastic sprays, simply pop a pod in a reusable bottle, add a dash of H2O and you're good to go!

20% OFF! CODE **PEPAUTUMN57**

ecyo.com.au

LIVING KOKO

Chocolate can be the solution to many problems, and for Melbourne's Living Koko, it's also a way to empower Pacific Islander communities. Working directly with domestic farmers in Samoa and Papua New Guinea, the women-led brand sources sustainably farmed cacao to make delicious drinking cacao and rich, dark chocolates.

20% OFF! CODE **PEPAUTUMN57**

livingkoko.com

JAC AND MOOKI

"Less is more" is the philosophy that defines Jac and Mooki's approach to creating a considered wardrobe of seasonless essentials. Simple and sophisticated, with signature relaxed silhouettes, their clothes are timeless treasures, created in limited quantities of soft cottons and premium denim by ethically accredited manufacturers.

15% OFF! CODE **PEPAUTUMN57**

jacandmooki.com

AXIOLOGY
LIP-TO-LID
BALMIES
OF THE EARTH

BIOME

Biome, the carefully curated wonderland of over 400 brands, welcomes sustainable beauty company Axiology to their extensive online marketplace. Hand-made in the USA, Axiology Balmies – buttery multi-use crayons for eyes, lips and cheeks – are vegan and palm oil free. Plastic free, the casing is made from recycled Bali beach trash.

10% OFF STOREWIDE – ONLINE ONLY! CODE **PEPAUTUMN57**

biome.com.au

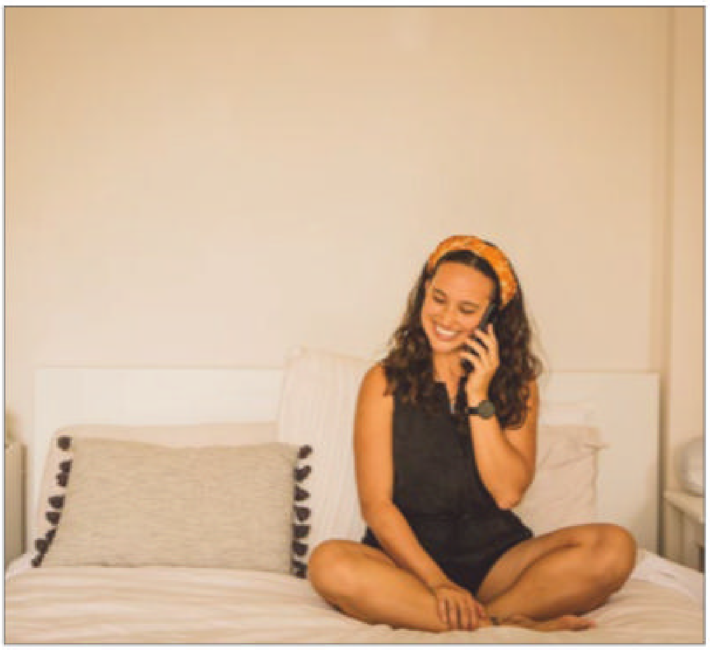
TOTEM ECO.
AUSTRALIAN
NATURAL DEODORANT
HONEY MYRTLE
TOTEM ECO

TOTEM ECO

Stay fresh as a daisy and cool as a cucumber with Totem Eco. Australian made and owned, the award-winning range of natural deodorant pastes and botanical soaps is lovingly infused with native essential oils and Certified Organic ingredients. Free from aluminium, bi-carb and other irritants, for the team at Totem Eco, it's no sweat!

15% OFF! CODE **PEPAUTUMN57**

totemeco.com.au



LET'S UNPACK THAT

Got something on your mind? Need a deep and meaningful and don't know where to turn? More objective than a friend and less intensive than a therapist, Let's Unpack That offers single-session calls with counsellor Sarah King. Talk through your problems from relationship issues to career decisions and ethical dilemmas.

15% OFF! CODE **PEPAUTUMN57**

letsunpackthat.co

PLANT FOLK

Created for plant people by plant people, Plant Folk is an online boutique specialising in the best Australian brands for environmentally friendly plant-care products. The store stocks independent artisans and suppliers of unique botanical wares, books, games and accessories that are perfect for gifting your green-thumbed friends.

15% OFF! CODE **PEPAUTUMN57**

plantfolkstore.com.au

PARROT AND PEA CERAMICS

In her Adelaide home studio, Morgyn Stacy moulds, glazes and fires each piece of Parrot and Pea Ceramics to imperfect perfection. Fill your home with the whimsical charm, joyful colour palettes and organic forms of her functional homewares or attend a Parrot and Pea workshop and create your own!

10% OFF! CODE **PEPAUTUMN57**

parrotandpea.com

SONGBIRD

Australian avian aficionados Songbird are well-known and loved for their beautiful bird-inspired wares. Crafted by artisans in Thailand, India and Nepal, the brand provides support to these local communities – and are now also spreading their wings by opening a new store just out of Hobart filled with fair trade, artisan-made treasures.

10% OFF! CODE **PEPAUTUMN57**

songbirdcollection.com

THE COLLECTIVE STORE

THE COLLECTIVE STORE

The Collective Store offers a unique shopping experience. Chat with their charming team at the foreshore flagship in Wynnum or indulge in some online browsing. Either way, you'll find a treasure trove of locally designed, ethically made and one-of-a-kind wares – the perfect pick-me-up for you and your favourite people.

15% OFF! CODE **PEPAUTUMN57**

thecollectivestore.com.au

AKANA

Walk in the footsteps of history with Akana – artisanal shoes hand-crafted by fourth-generation traditional shoemakers in Gaziantep, Turkey. Made from soft, supple leather and ethically produced in Leather Working Group-awarded tanneries, the unique, unisex designs are transeasonal and timeless.

10% OFF! CODE **PEPAUTUMN57**

akana.com.au

JADE AND MAY

Drift off to dreamland in Jade and May's hand-dyed sleepwear. Designed in Melbourne and made in small batches in a female-owned factory in Bali, the collection is created from luxuriously soft natural fibres. Shop online or in-person at the brand's Geelong store, which also offers a curated range of homewares, gifts and accessories.

10% OFF! CODE **PEPAUTUMN57**

jadeandmay.com.au

green, green grass of home

In the hinterland of the Sunshine Coast, high in the Blackall Range, hides the postcard-perfect town of Maleny. Renowned for its lush environs and breathtaking scenery – rolling green hills interspersed with bursts of lush rainforest – Maleny appeals to the inner artist of locals and visitors alike.

WORDS AND PHOTOS KELLEY SHEENAN (ABOVE: MALENY DAIRIES. PHOTOS OF WITTA MARKET AND MONICA'S CAFE SUPPLIED)

SHOP

MAPLE HAUS

Sister store to Collective Haus in Yandina and El Badi in Noosa, the recently opened Maple Haus is brimming with beautifully curated homewares and fashion finds. Luxury antique furniture and gorgeous global goods sit amongst locally made pottery and unique interior items. Say hey to Chow the doggy doorman, then browse the many racks of vintage clothing.

>> 1/56 Maple Street, Maleny

THE SOAP BAR

The Soap Bar is their name and, unsurprisingly, bars of soap are their game. A huge array of luscious blocks await, all made with natural, sustainably sourced essential oils. The store also stocks a range of fair trade toys, homewares and gifts, along with the softest triple-layer, organic cotton gauze sleepwear you'll ever lay your hands on.

>> 3/15 Maple Street, Maleny

SAPLING TEXTILES

A sewing sanctuary, showcasing ethically sourced, artisan-made textiles and haberdashery from India. For the non-needle-loving peeps, Sapling also creates a lovely range of ready-to-wear garments from their fabulous fabrics.

>> 4/5 Maple Street, Maleny

more must-do's

MAPLE AND SAGE

A vegan bakery with sweet treats and salads, alongside books, gifts, ceramics and candles.

THE LOST TREASURE SHOP

Vintage clothing, accessories and furniture, with pop-up markets.

BLESSED EARTH

Certified Organic cotton and wool bedding, textiles, bath towels and clothing.

MONDO BOTANICAL

A warehouse filled with plants and pots, Mondo Botanical is a nature-lover's dream. For those lacking a green thumb, the extensive bespoke preserved flower bar is sure to bring some blooms to your room.

>> 23b Bunya Street, Maleny

EAT

MAPLETON PUB

Worth the drive to nearby Mapleton, this country tavern has recently had a glow-up thanks to its new owners, Jess Huddart and Ben Johnston of Falls Farm. Known for their regenerative farming techniques, the pair are now bringing their passion for permaculture principles to a new audience, hoping to open the (pub) door to conversations about where food comes from. While keeping classic meals on the menu (with an ethical twist), new updates see additions such as fermented potato flatbread with 'waste paste' (a pesto made from veggie offcuts), locally farmed meat served with seasonal Falls Farm vegetables, and desserts with Woombye cheeses and Maleny Food Co gelato. While away an arvo admiring the view, letting good food take you on a journey from paddock to plate.

>> 2 Flaxton Drive, Mapleton

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more must-do's

MALENY LANE

A laneway with gourmet global food stalls and live music.

MALENY CHOCOLATE CO

Small-batch chocolate made in Maleny with no preservatives, artificial flavours or palm oil.

MALENY FOOD CO

An artisan food producer, known for its award-winning gelato, sorbet and cheeses.

MONICA'S CAFE

Specialising in fair trade and sustainably sourced coffee from Molinaro and Tim Adams, Monica's Cafe also serves up hearty meals made from fresh, local ingredients. Start your day with buckwheat breakfast crepes or potato and feta hash cakes, or stop by for lunch and grab a gourmet sweet potato and lentil toastie. Vegans are well catered for with their own dedicated menu.

>> 11/43 Maple Street, Maleny

SHOTGUN ESPRESSO

A local institution, and it's easy to see why, with free-range meats plus herbs and veggies grown in their home garden. Do you start with the spiced poached chicken broth, the pork and chicken terrine with apricot and fig, or the miso chilli scrambled eggs and sourdough? It may take several visits to decide.

>> 48 Maple Street, Maleny

NATURE WALKS

Perched high in the Blackall Range, Maleny is surrounded by stunning hinterland views and rainforests. There are a multitude of areas to soak up nature, starting with Baroon Pocket Dam for lovely lake walks, picnics and kayaking, or head to Gardners Falls on Obi Obi Creek for swimming holes that are perfect for all ages. If you'd like the full immersion experience, the Sunshine Coast Hinterland Great Walk is a four-day, 58-kilometre hike that traverses through three national parks.

WITTA MARKET

A hop, skip and a jump up the road, this charming monthly market showcases local produce, art, musicians and handmade goods. Grab a coffee and have a wander, soaking up the good vibes while supporting local makers.

>> 316 Witta Road, Witta

MALENY DAIRIES

Maleny Dairies, a fourth-generation, family-owned working farm, welcomes visitors into its world to follow the bovine grapevine from field to fridge. Meet some working cows, feed the baby calves, taste milk straight from an udder, then sample the delicious, award-winning dairy products while picnicking on the picturesque hills.

>> 70 McCarthy Road, Maleny

more must-do's

RAW EARTH CLAY SHED

Hand-building and wheel-throwing studio with workshops and parties and their own veg cafe Hari Chaii.

MALENY CHEESE FACTORY

Award-winning cheeses and yoghurt with cafe and tours.

SUNSHINE COAST HINTERLAND ART TRAIL

Visit local artist studios and the many galleries exhibiting a variety of art from Maleny to Noosa.

win!

One of 10 pairs of
sneakers from
CARIUMA!

CARIUMA

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good stuff

A roundup of delightful things from our lovely *Peppermint* partners!

SPOONFLOWER

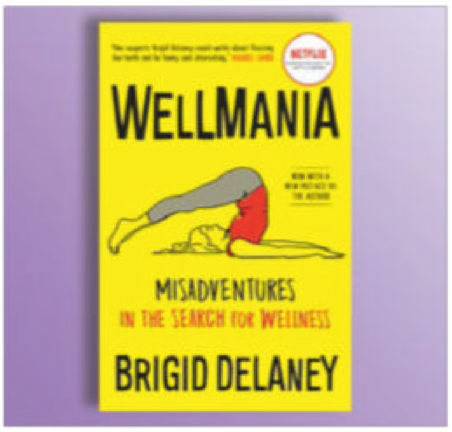
With over one million designs in their print-on-demand library, Spoonflower has you covered, no matter the style you're looking for.

spoonflower.com

AKANA

Hand-crafted from naturally tanned leather by skilful artisans, Akana's ultra-soft mules are a versatile shoe for every occasion.

akana.com.au



BLACK INC.

Brigid Delaney's *Wellmania* is a riotously funny book exploring wellness culture – now a Netflix series starring Celeste Barber.

blackincbooks.com.au

ecyo
antibacterial cleaning pods

ECYO

These small but mighty Ecyo cleaning pods make a natural antibacterial cleaning spray that packs a powerful punch. Just add water!

ecyo.com.au

CRIMP

Australian designed and made, a Crimp merino wool bucket hat is a trusty transeasonal companion, available in a range of fun colours.

crimphats.com.au

JADE AND MAY

Snuggle up in Jade and May's ethically handmade bathrobe, created from ultra-soft bamboo satin, hand-dyed in a soothing sage green.

jadeandmay.com.au

OPTY.NC

OPTY.NC's Ultimate 2.0 Marine is a blood orange-flavoured elixir full of pre and probiotics, marine collagen peptides and hyaluronic acid.

optync.com

WEFT AND WARP

Enjoy some Liberty of London luxury with Weft and Warp's range of 17 sewing patterns inspired by Liberty style through the decades.

weftandwarp.com.au

TUMBLEWEED

Pop the compact Tumbleweed Cube in your kitchen and those wonderful worms will process two to three kilograms of scraps a week!

tumbleweed.com.au

AMBLE OUTDOORS

Recycling bottles into raincoats, Amble wants women to get outdoors without compromising on function, style or sustainability.

ambleoutdoors.com.au

GRO URBAN OASIS

Hand-poured in Byron Bay, Gro Urban Oasis' collection of vegan-friendly soy candles will fill your home with all the sweet smells.

gro-urbanoasis.com.au

NUDIE JEANS

Wear, tear but don't despair! Each pair of jeans comes with a promise: free repairs at Nudie stores or a DIY kit.

nudiejeans.com

ALLPRESS ESPRESSO

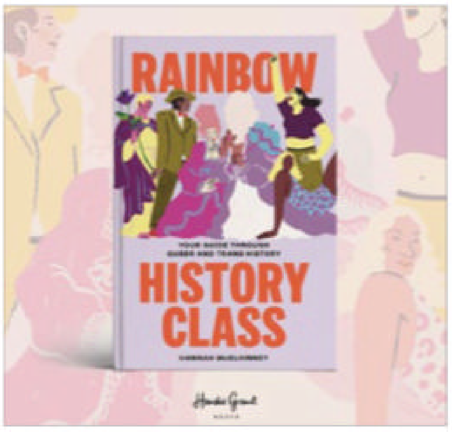
Flavour obsessives Allpress have joined forces with Bahen & Co for this limited-edition artisanal chocolate, hand-crafted in WA.

allpressespresso.com

ECO INTIMATES

Slip into something more sustainable with Eco Intimates' latest collection, all hand-made in Bali from organic cotton and hemp.

ecointimates.com.au



HARDIE GRANT

Hannah McElhinney, creator of TikTok sensation @RainbowHistoryClass, delivers an entertaining crash course through LGBTQIA+ history.

hardiegrant.com

first flavours

In his second book, *First Nations Food Companion*, Adnyamathanha man Damien Coulthard, alongside his partner Rebecca Sullivan – founders of First Nations food company Warndu – is encouraging home cooks to add native ingredients to their next meal.

RECIPE AND WORDS DAMIEN COULTHARD AND REBECCA SULLIVAN **PHOTOS** JOSH GEELEN

You've been using and championing Australian native ingredients through Warndu since 2016, your mission to "regenerate culture, community, tradition, health and our soils". Why do you believe food is the best vehicle for this?

I find food to be, quite simply, a safe place for people. The sense of curiosity and safety that food creates is unlike anything else I've found, and it enables people to ask questions about culture they maybe wouldn't have before. Cooking using native ingredients and sharing recipes and food from one culture to another opens up a very important dialogue and helps to nurture an environment built on mutual respect.

When did you discover your love for food? And how does being on Country guide your relationship with food?

I have always been connected to Country and place through my parents and grandparents. The *urti* (quandong) is the fruit of my people and is extremely special to the Adnyamathanha Nation. It's super delicious and nutritious, with an almond-like taste. Eating it reminds me of the significance of place, the connected stories and the memories of our Elders coded into it.

After meeting my partner Rebecca, my love and appreciation for food were really ignited. It's hard not to be passionate around Bec – her joy in preparing meals for the people she cares about is so infectious and inspiring. We love nurturing our three-year-old son's enthusiasm for native ingredients too. Mallee often takes quandong along with him to daycare to share with his friends and delights in telling everyone he's Adnyamathanha.

What compelled you to write First Nations Food Companion and what surprised you most during the process of writing it?

After publishing our last book, we continued to learn and experiment with native ingredients and found that we had much more knowledge to share. While working on *First Nations Food Companion*, I'd say we were most surprised to see how much the industry itself has grown, and how much demand for cooking and utilising native ingredients has increased. Making native ingredients more accessible to everyone all over Australia has been a rewarding and wonderful undertaking for us and is something we'll continue to do. There's still so much to learn about first flavours – in nutrition and also in medicine.

Why do you think using traditional language names is so important when talking about Indigenous ingredients?

Using traditional names to identify native ingredients can help to pinpoint geographic indicators within Country. There are often several First Nations names for a single ingredient, such as native river mint, which is known as *panaryle* in Wurundjeri (Yarra River) and *poang-gurk* in Djab Wurrung (central Victoria).

Using traditional names keeps the language of my people alive and all other Indigenous languages, because I have found that food is place and place is food. Educating non-Indigenous people in native ingredient names is also an easy entry point to learn our languages and helps us all feel more connected to native plants and food.

How do you think we can get native ingredients into every kitchen in Australia without losing cultural connections?

We've used native ingredients in our recipes in *First Nations Food Companion* but have also included recommendations on non-Indigenous substitutions for each dish. Our goal is to help anyone who wants to start incorporating first flavours into their cooking but isn't sure where to start or to make the change in eating habits less overwhelming.

By teaching everyone how to use native ingredients every day (sometimes by introducing one ingredient at a time), how to be proud of our first foods and how to ensure that the knowledge is still First Nations knowledge, we would create a thriving co-culture – which is what Warndu aims to do.

BEETROOT, CHOCOLATE AND WATTLESEED CAKE

Serves 8

125g (4½oz) butter, softened

1⅓ cups (300g) firmly packed brown sugar

2 teaspoons roasted ground wattleseed

3 large free-range eggs

75g (2¾ oz) dark chocolate, melted

1½ cups (225g) self-raising flour

2/3 cup (50g) raw cacao powder, sifted

250 g (9oz) cooked beetroot, peeled and grated

MUNTRIE CREAM

2 cups (500ml) thickened cream

1 tablespoon pure icing sugar

1 cup (155g) muntries

ICING

150g (5½oz) dark chocolate, chopped

135g (4¾oz) sour cream

1/4 cup (30g/1oz) pure icing sugar, sifted

1 teaspoon roasted ground wattleseed

Davidson's plum powder, to serve

SUBSTITUTION OPTIONS

Wattleseed | Ground coffee

Muntries | Raspberries or blueberries

Davidson's plum powder | Goji berry powder

Beetroot, you say? Yes absolutely. It keeps the cake beautifully moist and gives it an earthy scent and flavour that complements the wattleseed. If you don't have any beetroot, you could use leftover mashed potato. It sounds crazy, but it has the same moisture-locking ability as beetroot. The cake batter here is enough to make a single cake, which you can ice and serve with the cream and muntries alongside. If you want to make a two-layer cake like in the picture, double the recipe and make two cakes, filling the centre with the muntrie cream.

METHOD

Preheat the oven to 180°C (350°F).

Line a 20cm cake tin with baking paper (or two tins if you are making a two-layer cake).

Cream butter, sugar, wattleseed and eggs in a stand mixer fitted with the whisk attachment until pale and fluffy, then add melted chocolate and beat to combine. Gently fold in flour, cacao powder and a pinch of salt, then stir in beetroot.

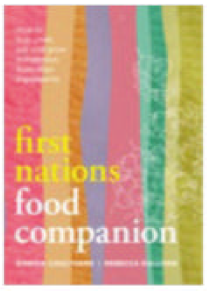
Pour into tin(s) and bake for 45 minutes or until a skewer inserted into the centre comes out clean. Cool for 5 minutes, then turn out onto a wire rack to cool completely.

For the muntrie cream, whip cream and icing sugar together until thick.

For the icing, put all ingredients into a heatproof bowl set over a saucepan of simmering water (don't let base of bowl touch water) and stir until melted and combined. Remove from heat and keep stirring until glossy. Allow both cake and icing to cool.

For a single cake, transfer to a serving plate and ice the cake, serving with cream and muntries.

For a two-layer cake, transfer one of the cakes to a plate, spread the cream across the top and scatter with muntries. Carefully place the second cake on top and spread with icing. Devour.



IMAGES AND TEXT FROM 'FIRST NATIONS FOOD COMPANION' BY DAMIEN COULTHARD AND REBECCA SULLIVAN, PHOTOGRAPHY BY JOSH GEELEN. MURDOCH BOOKS RRP $49.99.

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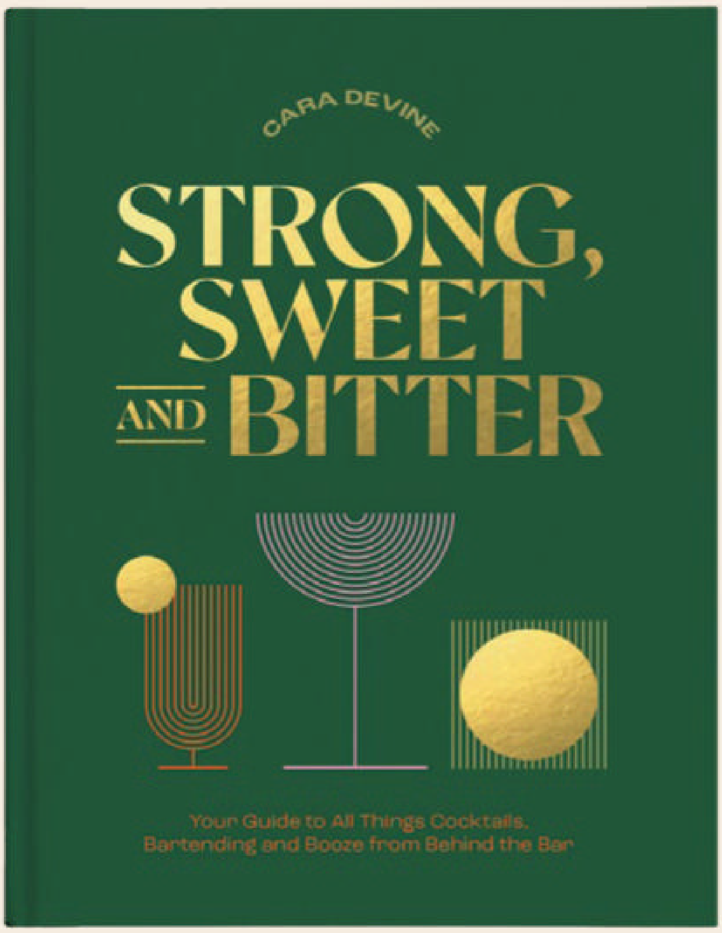
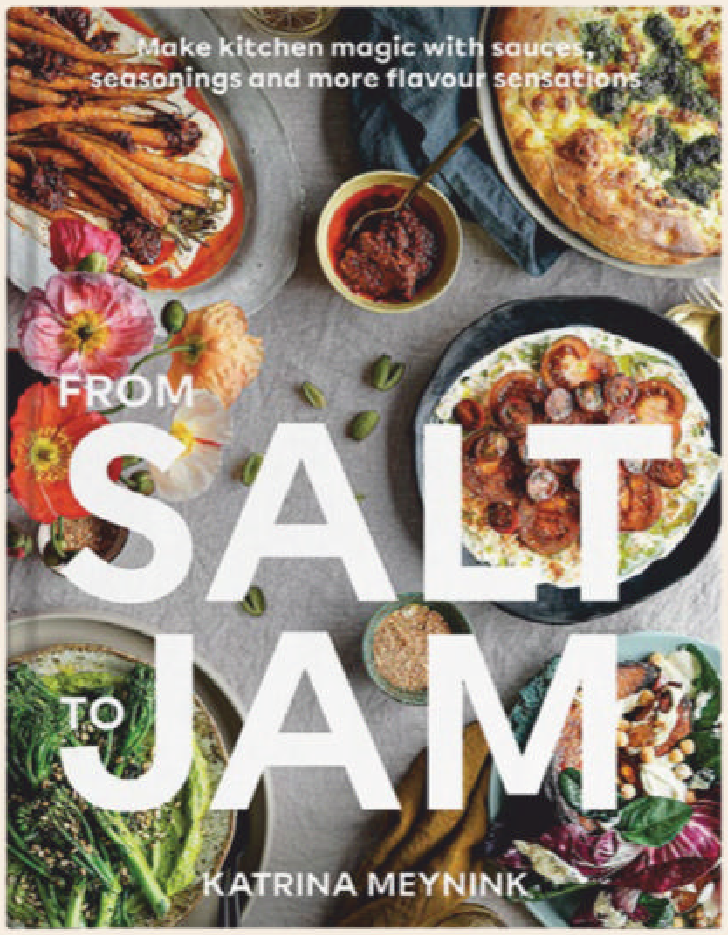

CARA DEVINE
STRONG, SWEET AND BITTER
Your Guide to All Things Cocktails, Bartending and Booze from Behind the Bar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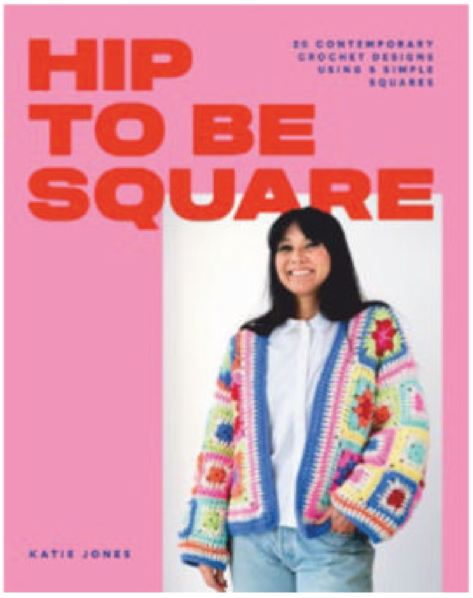
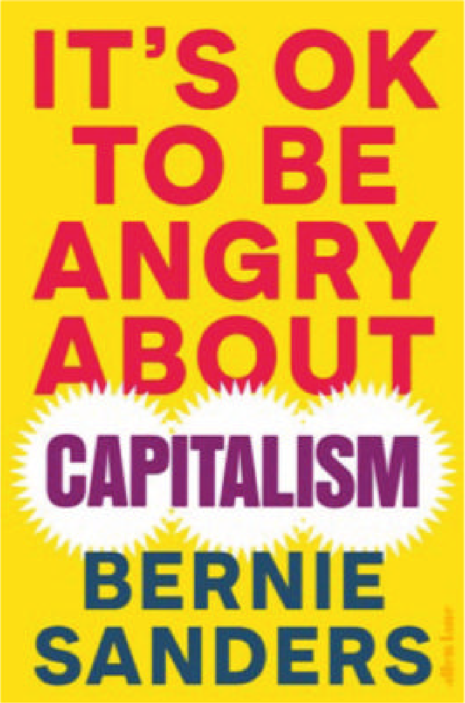

HIP TO BE SQUARE
25 CONTEMPORARY CROCHET DESIGNS USING 5 SIMPLE SQUARES
KATIE JONES

HIP TO BE SQUARE

Katie Jones

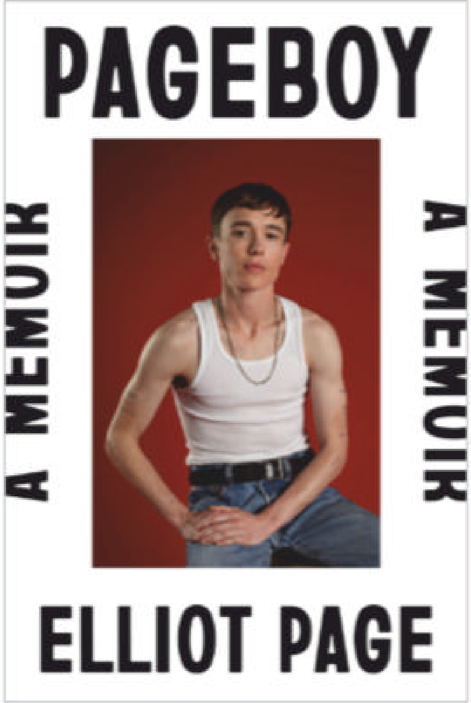
Colourful and contemporary crochet creator Katie Jones puts the hook in your hands with this terrific tribute to the granny square – the humble building block of many a crochet masterpiece. This maker's manual has helpful how-tos for constructing five simple squares and then teaches you to transform them into heavenly homewares, attractive accessories and a gorgeous range of snazzy, size-inclusive garments.


IT'S OK TO BE ANGRY ABOUT
CAPITALISM
BERNIE SANDERS

IT'S OK TO BE ANGRY ABOUT CAPITALISM

Bernie Sanders

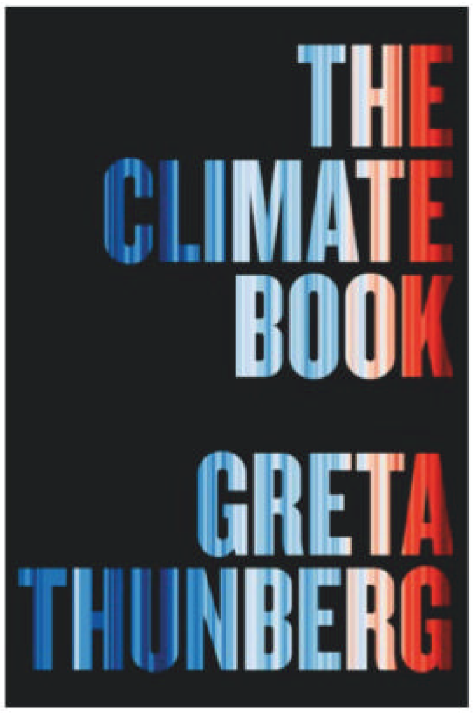
The ornery old grandpa you wish you had at your back during family dinners, Bernie Sanders is here to tell it like it is. Capitalism? Sucks. The status quo? Whack. Billionaires? Bad. Not only does he lay out the problems in our current systems in a straightforward and singularly blunt manner, Bernie emphasises the tangible possibility of a better future if we get angry, get active and demand change.


PAGEBOY
A MEMOIR
A MEMOIR
ELLIOT PAGE

PAGEBOY

Elliot Page

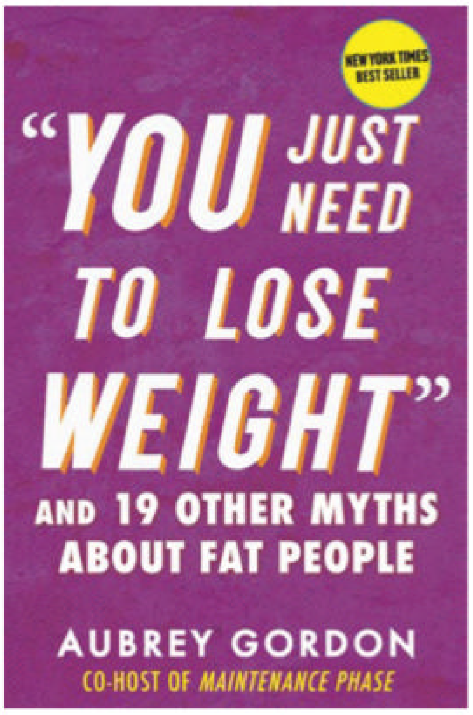
This intimate memoir from Oscar-nominated actor Elliot Page details his life grappling with his queer and trans identity while under constant scrutiny on the global stage, performing the increasingly uncomfortable role of a Hollywood starlet. Beautifully written, with moving meditations on sex, love and trauma, at its heart *Pageboy* is about the necessity of untangling ourselves from the expectations of others, and the defiant joy that comes with embracing our true selves.


THE CLIMATE BOOK
GRETA THUNBERG

THE CLIMATE BOOK

Greta Thunberg

The eminently admirable activist Greta Thunberg has put together an essential guide for combating climate disaster – gathering essays from over 100 scientists, engineers, economists, mathematicians, historians, philosophers and Indigenous leaders; as well as scoring some stories from the world's leading climate campaigner herself, Greta Thunberg – what a get! Articulate and alarming, *The Climate Book* will have you feeling urgent for action yet hopeful for the possibility of change.


NEW YORK TIMES BEST SELLER
"YOU JUST NEED TO LOSE WEIGHT"
AND 19 OTHER MYTHS ABOUT FAT PEOPLE
AUBREY GORDON
CO-HOST OF MAINTENANCE PHASE

YOU JUST NEED TO LOSE WEIGHT

Aubrey Gordon

Aubrey Gordon, co-host of *Maintenance Phase* and creator behind Your Fat Friend, tackles 20 of the most pervasive, yet phoney, myths about fat people, equipping readers with the facts and figures they need to bust misconceptions in casual conversation and dismantle anti-fat bias in their thinking. Sharp and insightful, this book is a useful tool as discussions about fat acceptance and fat justice grow more critical in our society.

ISAIAH FIREBRACE
COME TOGETHER
Things Every Aussie Kid Should Know about the First Peoples

COME TOGETHER

Isaiah Firebrace

Inspired by his petition to the federal government calling for Aboriginal history to be taught in every classroom, proud Yorta Yorta and Gunditjmara man and *X Factor*-winning pop artist Isaiah Firebrace teamed up with Mununjali and Fijian illustrator Jaelyn Biumaiwai to create this charming and contemporary children's book that introduces children to foundational First Nations knowledge, covering 20 key concepts from the importance of Elders to the Dreaming. Accessible and engaging, this beautiful book makes a great gift for all young ones!

WENDY CHOW
The QUILTED HOME HANDBOOK

THE QUILTED HOME HANDBOOK

Wendy Chow

Quilting ain't quaint anymore, it's quintessentially cool. And if you're looking to equip your creative arsenal with quilting skills, there's no better teacher than Wendy Chow aka The Weekend Quilter. Perfect for beginners and qualified quilters alike, Wendy's stylish sensibilities are on full display as she deftly guides you through over 15 projects to turn your home into a cosy and colourful quilted wonderland.

LISTEN

BLAK JOY

Hosted by Jane Yettica, *Blak Joy* is an inclusive celebration of the infinite ways Blak joy exists, resists and rebels.

CHECK YOUR THREAD

Zoe Edwards, the beloved creator of Me-Made May, and her guests offer actionable ideas for stitching sustainably.

BEING BIRACIAL

Maria Birch-Morunga and Kate Robinson discuss the complex nature of biracial identity and not fitting neatly into pre-fixed cultural categories.

SALTWATER STORIES OF THE LARRAKIA

The Larrakia people invite listeners to discover their land and sea through stories, community and culture.

TERRA FIRMA

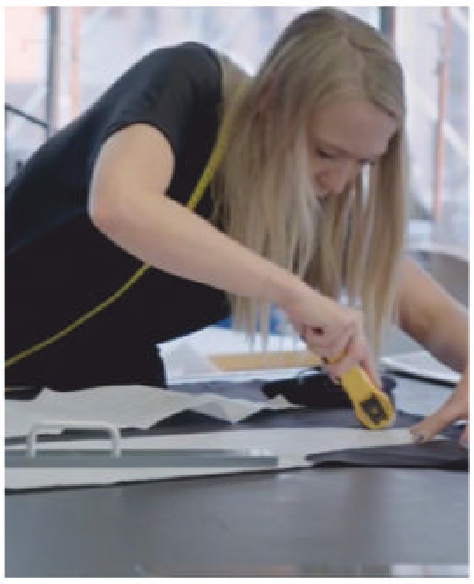
A podcast about the outdoors, combining Indigenous American writer CMarie Fuhrman's reflections with gorgeous nature soundscapes captured by Jacob Job.

WATCH

FREEDOM STREET

Alfred Pek

This multi-award-winning documentary follows the plights of JN Joniad, Nur Azizah and Ashfaq Hussain – three young refugees trapped in Indonesia as a result of Australia's undemocratic border policies. Intercut with expert interviews contextualising the long, dark history of Australia's borders, Australian-Indonesian relations and the human cost, it is a harrowing and urgent call for meaningful change to an inhumane, ever-worsening issue.



FASHION REIMAGINED

Becky Hutner

Fashion Reimagined tells the tale of Amy Powney, the rising fashion designer of cult UK label Mother of Pearl. After winning the 2017 British Fashion Council/*Vogue* Designer Fashion Fund Award, Amy – who was raised off the grid by environmental activist parents – decides to use the prize money to transform her business and create a completely sustainable collection. Heartwarming and hopeful, it's a beautifully shot documentary.

EAT

GREEN ACRE

328 Victoria Street, Brunswick

Raise a cheesy salute to sustainability at Green Acre Pizza. Pizza might not *need* anyone to sing its praises, but when it's made with ingredients sourced from local suppliers and producers, served out of a cool Brunswick spot that was built using salvaged and recycled materials, and dished up in a recycled cardboard box (g'day, if you're reading, Greta Thunberg!), you know we're getting a slice of the action.

FARMHOUSE

9 Somerset Road, Kedron

With its lush greenery and warm wooden exterior, Farmhouse Kedron is a welcoming community cafe that celebrates family farms, local produce and fresh food producers. Serving up seasonal, hearty and sometimes surprising dishes – think breakfast gnocchi, "the grandad of corned beef toasties", and their iconic potato cake with free-range eggs – Farmhouse Kedron prides itself on food and atmosphere from the farm to your plate.

TEMPLE BRUER

Verity Cowley

HEAD WINEMAKER
LANGHORNE CREEK, SA

Who are Temple Bruer?

We are a family-owned winery based in South Australia with a huge passion for sustainability and environmental stewardship. We were one of the first Certified Organic wineries in the early 80s. At the time there was quite a lot of negative stigma around being organic – I think we like proving people wrong. We proudly grow grapes in Eden Valley, the Riverland and Langhorne Creek. We are also passionate about changing stigma around some wine-growing regions in Australia. We strive to grow grapes well, grow them in the right places and grow them in balance with the surrounding environment.

Why is sustainability in winemaking important to you?

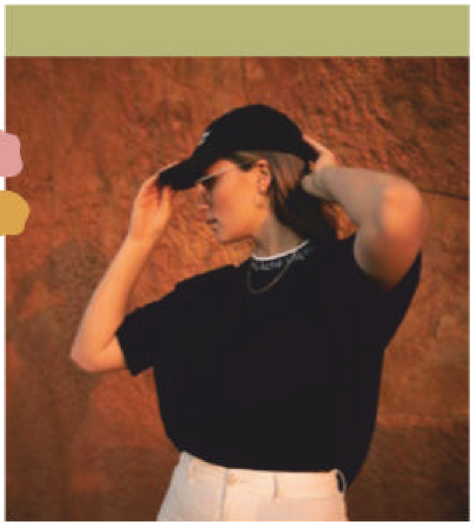
It has so many benefits – it's good for the environment, the soil, the people working in that environment and the consumer. I believe the balance in the vineyard you see in organic viticulture transfers through to the wine. It's all about keeping a natural balance in the vineyard and the surrounding area. The best wines I make always come from happy and in-balance vineyards.

What's your favourite tipple?

That's hard. They're all close to my heart in some way. I've been making wine at Temple Bruer for 12 years now, and the wines have grown with me, especially the preservative-free wines. If I had to pick, it would be our Mataro Shiraz Grenache Blend from four of our Riverland vineyards. The fruit shines, it's balanced and it makes me happy to make and share with family and friends.

templebruerwines.com

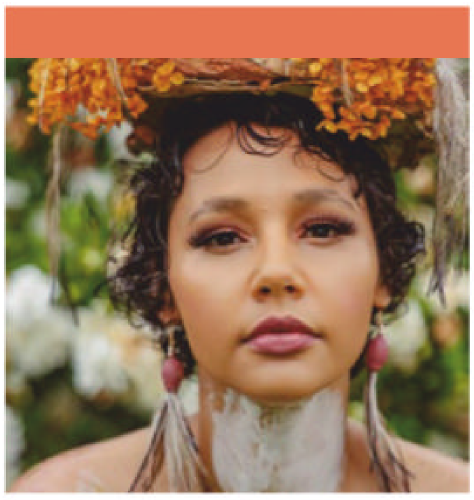
What does Blak joy and excellence mean to you?



RONA MCDONALD

Kaytetye, Common Ground CEO

Being grounded in Country surrounded by old people, that's when I feel the most joy. When an Aunty calls me Bub, I feel held and backed, not just by that person standing in front of me, but by generations of Ancestors who are listening and holding me too.



MARLEY MORGAN

Wiradjuri and Gamilaraay, photographer

It's the feeling of visiting Country. Nothing compares to being on Country with family and friends.

DELVENE COCKATOO COLLINS

Quandamooka, artist

Blak excellence is about bringing up your family in love and a connectedness to Community and Country.

TEELA REID

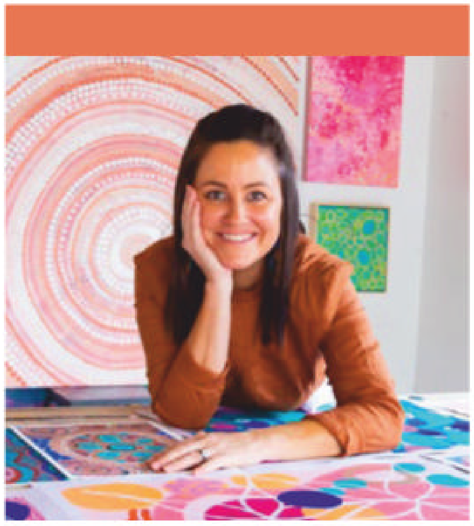
Wiradjuri and Wailwan, lawyer

To me, Blak joy is knowing this always was and always will be Aboriginal land. Despite the violence that has been inflicted on us, we are still here standing proud in who we are as First Nations peoples.

KIMBERLY ENGWICHT

Bundjalung and South Sea Islander, K-Rae Designs creative director

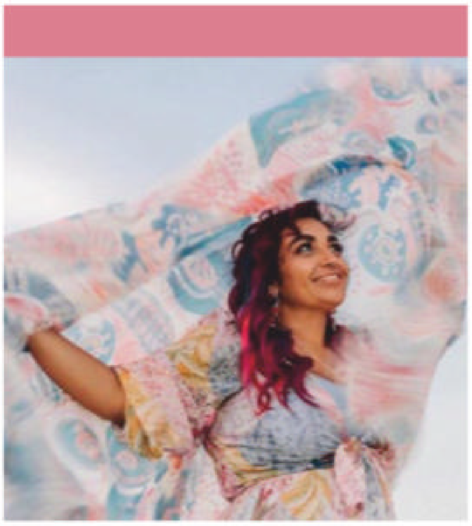
To me, Blak joy means loving, supporting, acknowledging, embracing and inspiring Blak culture and its people, no matter your background or what shade you are. It's also the sharing of stories, the copious amounts of cups of tea with our Mums and Aunties, the big belly laughs with our sisters and brothers, and the dancing with our cousins. Blak joy is all around.



LAUREN ROGERS

Ngarabal, artist

Blak excellence is celebrating the successes of our Aboriginal and Torres Strait Islander communities from around the country. It is dreaming, daring and standing proudly in our courage and self-determination. At the very core of Blak excellence are empowered voices, strong leadership and governance, and the breaking down of systemic barriers built through centuries of colonialism! Blak excellence is the DEADLY and fierce preservation of our culture!

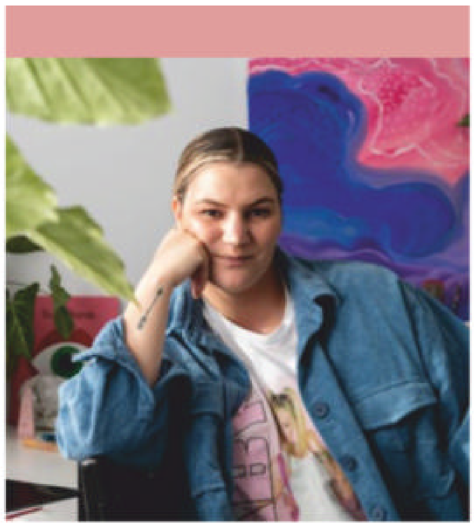


BOBBI LOCKYER

Ngarluma, Kariyarra, Nyulnyul and Yawuru, artist and photographer

Blak joy is a celebration of the achievements and successes – the joyous moments – of Blak people. It's honouring and spotlighting our happiest moments, representing the positives in our lives and culture. Blak people are constantly misrepresented in a negative light and because of our own intergenerational trauma and the horrible history that we have endured, our adversity is often highlighted more than our triumphs.

Blak excellence is showing up for our people, representing our mob and sharing the joy! It's striving to break the cycle and put an end to the trauma – never ignoring our pain and history but amplifying the parts that bring us joy. It's more than being resilient: it's being loud and proud to be ourselves. Proud of our art, proud of our culture and proud of all the things that they tried to take from us in assimilation and colonisation.



RACHAEL SARRA

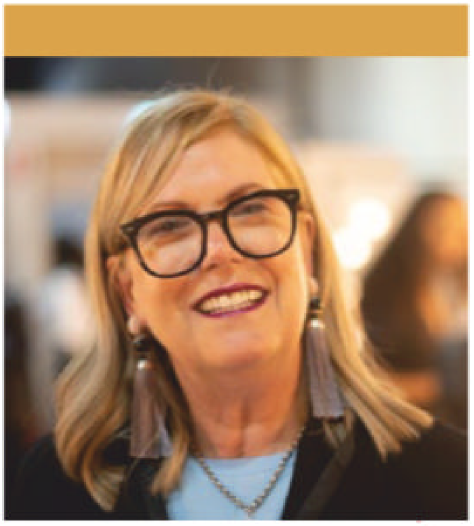
Goreng Goreng, artist

Blak joy and excellence to me is a deep connection to culture, freedom and excitement for our collective future.

AMANDA HAYMAN

Wakka Wakka and Kalkadoon, Blaklash Creative, Aboriginal Art Co and Magpie Goose owner

Blak excellence is producing quality outcomes and creating new pathways for yourself and your community. It is having the freedom to innovate and do things differently through processes that reflect your cultural and personal values.



DENNI FRANCISCO

Wiradjuri, Ngali founder

Blak joy comes from a sense of harmony when First Nations people come together in the spirit of togetherness. When we create together, celebrate together and together achieve for the collective good.

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Here at *Peppermint*, we care deeply about not just elevating others making change, but actually making a difference ourselves. We believe that business can be a force for good and be driven by profit for purpose. We've donated more than $30k to charity, and for every new subscription we now plant a tree. We print in Australia on carbon-neutral paper and mail subscriptions plastic free. We use 100% renewable energy for our office. We're offsetting our emissions through the Carbon Reduction Institute NoCO2 program on a project that lessens dependency on traditional biomass fuels – reducing emissions and deforestation while improving livelihoods and health.

And we couldn't do this without you.
Together, we can change the world.

Trust in your process… what you intend will make sense in the end.

SHUH LEE / *artist and crafter*

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